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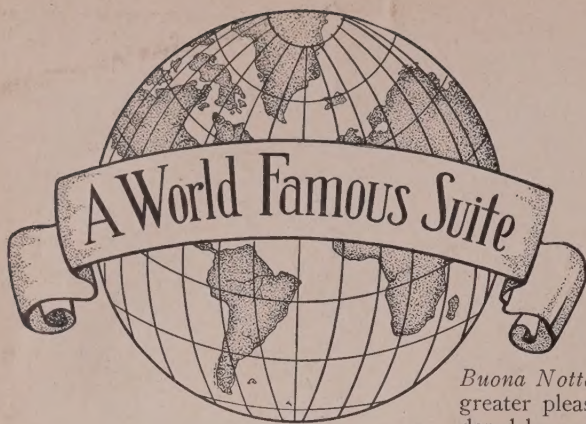
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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



KARL SZYMANOWSKI

SM. WIDOR recently completed his organist position of that city, the event he was presented the City of Paris. Aside from playing the finest organ of France, distinction of being the perpetual Académie des Beaux Arts. Musician not record another instance of post of such prominence has been by one incumbent, M. Widor, known also as composer, writer, teacher and advisor of French

THE BETHLEHEM BACH FESTIVAL, under the leadership of Dr. J. Fred Wolle, celebrated its twenty-fourth anniversary on May sixteenth and seventeenth. The monumental "B Minor Mass" of Bach was sung for its twenty-second time at these events.

EMIL HERTZKA, head of the noted Universal Edition music publishing house of Vienna, has been visiting in America. This firm has become rather noted for its encouragement of the "modernists" among composers; and it has among its clientèle, such names as Schönberg, Malipiero, Kaminski, Weill, Krenek, Respighi, Miaszkovsky, Webern, Kodály and Gruenberg.

"ORCHESTRA CONCERTS UNDER THE BLUE," but with no "blues" in them, are to be enjoyed by Philadelphians for eight weeks, beginning July eighth. An organization of one hundred musicians from the Philadelphia Orchestra, under the baton of several widely-known guest conductors, will play each evening from a specially constructed pavilion in the natural amphitheater of Robin Hood's Dell in Fairmount Park. The programs will be selected from the regular symphonic orchestra repertoire; with the "Ninth Symphony" of Beethoven and, probably, the great "Requiem" of Brahms as significant features.

THE THIRTY-SEVENTH SONG FESTIVAL of the North American Sängertest, was held at Detroit, Michigan, on June eighteenth to twentieth. A chorus of five thousand singers, from forty different societies in eleven states, with the Detroit Symphony Orchestra under Victor Kolar, were the musical pillars of the occasion. Also there were eminent soloists; and a chorus of three thousand children made "merric musick" at one of the matinees.

HENRY HADLEY is reported to have received an invitation to lead the Tokio Symphony Orchestra during the first half of its coming season. It is but two seasons ago that he was filling an engagement in South America; and along with these he has wielded the baton over leading orchestras of both our coasts. Mr. Hadley is fast-becoming our "commuting conductor."

IN THE INTERNATIONAL SYMPHONIC COMPETITION, under the auspices of the Kur-saal of Ostend, the jury has awarded the first prize of twenty thousand francs (about four thousand dollars) for a "work of expression," to Paul Fievet, of France, and the second prize of ten thousand francs to Carl H. Pillner, of Austria. For a "characteristic" work, the prize of twenty thousand francs went to Achille Philip of France, and the prize of ten thousand francs to Sylvain Dupuis of Belgium.

FIVE HUNDRED VARIETIES of musical instruments have been identified by musical research, in India. No other race can boast so many and of such variety; and they thoroughly represent the wind, string and percussion families. Many of our western instruments are of oriental origin.

ILDEBRANDO PIZZETTI'S "Lo Straniero (The Stranger)" had its world premiere at the Teatro Costanzi of Rome, on the evening of April twenty-ninth, when it was received with enthusiasm by both the public and critics.

THE FONTAINEBLEAU SCHOOL OF MUSIC, one of the finest art gestures one nation ever has made to another, will open on July third for its tenth session. In honor of the event there will be a concert of the music of Ravel, with the composer in charge of the program.

THE ROYAL ACADEMY OF MUSIC STUDENT'S ORCHESTRA, with Sir Henry Wood conducting, gave, on April first, a concert in the Philharmonic Hall of Liverpool, the first time that a body of students of the senior music school of England has traveled to the provinces to acquaint music lovers outside of London with their work.

UNUSUAL DISTINCTIONS have been recently conferred upon James Francis Cooke, editor of The Etude Music Magazine and president of the Theodore Presser Company. On May twentieth the government of the Republic of France bestowed upon him the Order of the Chevalier of the Legion of Honor, for services rendered to art, education and public affairs; and June eighteenth the University of Pennsylvania conferred upon him the degree of Doctor of Music.

AT THE CATHEDRAL OF BLOIS, France, the great organ, after a complete restoration, has been dedicated by a recital by M. Joseph Bonnet, who was so successful in his programs given in America.

A "SOCIETY OF MOZARTIAN STUDY" has been organized in Paris, for the purpose of making known all the works of the Salzburg master, and especially those which have not been hitherto performed in France. For this purpose there will be given several concerts with an orchestra similar to the ones used in Mozart's time, that is, with about twenty-five instruments. The group will be affiliated with the great International Mozart Society of Salzburg.

ANCIENT EGYPTIAN MUSIC, on instruments authentically copied and reconstructed, from monuments and manuscripts, is to be a feature of an exhibition at the London Hippodrome, under the auspices of the famous Egyptologists, Sir Flinders and Lady Petrie. Students of musical archaeology will find much of interest in this event.

THE PARIS SOCIETE JEAN SEBASTIEN BACH celebrated on April first, its twenty-fifth year of activity, with a Bach concert in the Salle Pleyel. Gustav Bret, founder of the group, conducted. Among eminent French musicians associated with the Society have been Vincent d'Indy, Gabriel Fauré, Albert Schweitzer, Paul Dukas, and Albert Roussel, its first secretary.

SEVEN PHILADELPHIA MUSICIANS—Nicholas Douty, Rollo F. Maitland, Henry Gordon Thunder, Philip Goepp, Martinus van Gelder, Henry S. Fry, and Louis Bailly—and also Henry Hadley, composer and conductor, of New York—received the degree of Doctor of Music, at the celebration of the Sixtieth Commencement of the Philadelphia Musical Academy, on May twenty-first.

THE NEW ORGAN of St. Patrick's Cathedral, New York City, installed at a cost of a quarter of a million dollars, was dedicated on February eleventh by a special musical service, under the leadership of Cardinal Hayes. The instrument is a memorial to the late John Whelan and has been built from a part of a fund of a million and four hundred thousand dollars left by Mr. Whelan to Cardinal Hayes to be used at his discretion. With eleven thousand pipes and one hundred and sixty-six stops, it stands second among the church organs of the world only to the one in St. Michael's Church of Hamburg, Germany, which has 12,173 pipes and 163 stops.

THE TWO HUNDRETH ANNIVERSARY of the birth of Haydn is to be celebrated in 1932; and, as this year happens to mark also the centenary of the death of Goethe, there will be in Vienna an International Exposition of Music and of the Theater, which will be conducted for five months under the auspices of the Society of the Konzerthaus.

AT THE ANNUAL FESTIVAL of the International Society for the Contemporary Music, to be held at Liège, Belgium, from September first to eighth, American composers will be represented by the "Sinfonietta" of Bernard Wagenaar. This work had its world premiere when given in New York, on January sixteenth, by the Philharmonic-Symphony Orchestra with Mengelberg conducting. The festival will consist of two symphonic concerts, two chamber music programs, and one choral performance which is to be devoted to the "Stabat Mater" of Szymanowski, the Polish composer.

THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS, the Music Industries, Chamber of Commerce, and allied organizations met in New York during the week of June ninth, for their twenty-ninth annual convention. Through all the discussions there seemed to sound the key-thought that "music appreciation through listening alone is not complete but that only those who actually play a musical instrument can really experience to the full the joy and benefit that can be derived from music."

HENRY GORDON THUNDER received, on June eighteenth, the degree of Doctor of Music, from the University of Pennsylvania. As conductor of the Philadelphia Oratorio Society and other organizations, Mr. Thunder has made a most valuable contribution to the musical culture of "The Quaker City" and its environs.

THE MOZART FESTIVAL at Harrisburg, Pennsylvania, opened on the evening of May eighth, with a performance of the Salzburg master's great "Mass in C Minor," one of the most difficult masterpieces of the entire florid classical repertoire. On the evening of the tenth a gala performance of Pierne's cantata, "The Children of Bethlehem," brought the event to a brilliant close.

AN INTERNATIONAL FESTIVAL OF MUSIC is to be held at Venice from the seventh to the fourteenth of September. It has been arranged through the initiative of Adriano Lualdi and Alfredo Casella, two of the most eminent of contemporary Italian composers.

THE FIRST WOMAN HARPIST ever to play with the Philadelphia Orchestra will be Miss Edna Phillips, a native of Reading, Pennsylvania, when she becomes first harpist of that organization at the beginning of the coming season. Miss Phillips has received her entire education on the harp in Philadelphia.

ROB ROY PEERY has been awarded the prize of one thousand dollars offered by Dartmouth College for the best musical setting of the school song, "Our Liege Lady of Dartmouth."

GEORGE ANTHIEL'S opera, "Transatlantic," recently produced in Europe, has been so much touted as the first American Opera to achieve this distinction that we are led to state that these "first productions" over there have been going on more or less regularly for just two hundred years, as, on April 2, 1730, "The Fashionable Lady," by James Ralph, of Philadelphia, had its world premiere at Goodman's Fields Theatre of London. "The Fashionable Lady" has also the distinction of being the first work of the musical stage to be created in America.



GEORGE ANTHIEL

(Continued on page 595)

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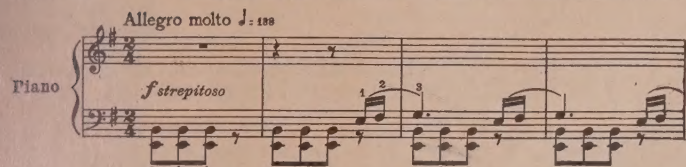
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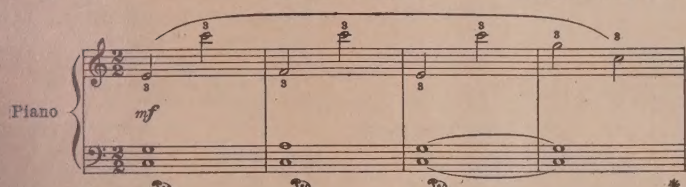
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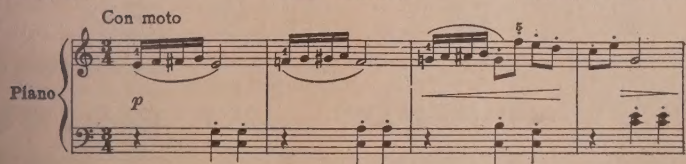
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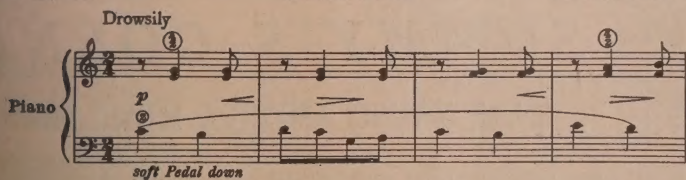
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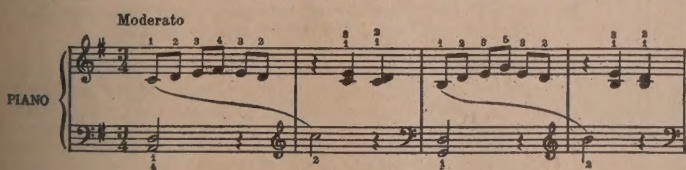
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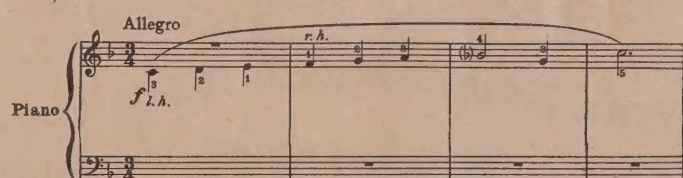
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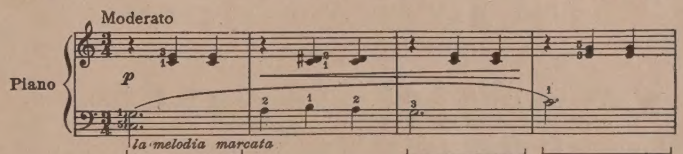
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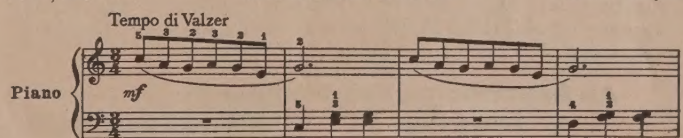
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CONCERTS by good artists and orchestras, the opera, have too long been mostly confined to our larger music centers and even the price which has been almost prohibitive to the average family is essential that the children of every community hear good music, artistically performed. It should be the duty of every educator and friend of music to see that such concerts are made available to their community and offered at a price that every one can afford.

RADIO is probably the greatest potential factor in bringing music to the masses. Too much of the music offered on the air is of the sort, but if those of us who prefer good music would only trouble to commend and request more of the really fine programs, the percentage of these would steadily grow. The amount of good music on the air will be increased in just the proportion to the demand for it.

MUSIC STUDY is a necessary part of musical culture. Hearing never takes the place of doing. Rather, the increased hearing of good music is bound to stimulate a desire for some form of musical expression. The growing number of splendid High School orchestras and Bands has given a music outlet to thousands of children. Class Instruction in music in the Schools has yet another way and is doing much to uncover new talent. It does not the private Teacher of Music broaden the scope of endeavor by adding classes of from two to four pupils, fee small enough to make it available to so many who could not otherwise afford it. Excellent work can be done when there is small enough that everyone can have access to an instrument and a foundation can be laid for a steady growth of musical culture and happiness.

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The Gentle Art of Taking Time to Live!

WITH all our splendid advancement in America, we still have one or two (if not many more) great lessons to learn from Europe; and the one in particular is "The Gentle Art of Taking Time to Live." We have a reputation for working very hard; and we do work hard. Having worked and earned the wherewithal for leisure, how are we spending our income?

The United States Government Treasury Reports give significant figures showing that an astounding revenue is derived from all sorts of complex and involved amusements, thrills, excitements and sensations. Speed, speed, speed, multiplied by glamour and noise! Is it really necessary that, in order to enjoy ourselves, we must live in a din that shames a boiler factory? The American Amusement Park, with its "near-death" contraptions for having a good time, is admittedly American in origin, as is jazz. For a time this American hurly-burly in amusement and music became a disease and spread all over the world. It is one of the things we may acknowledge and condone; but of which few can be proud. It does not represent the finer elements in our American nature, the things that good normal citizens should promote. Not until we can imagine George Washington on a roller-coaster, Thomas Jefferson on a razzle-dazzle or Benjamin Franklin looping the loop, as a means of pleasure, can we call these things wholly American. The serenity, the charm, the stimulation of natural beauty combined with good taste, that mark Mount Vernon and Monticello, give a delight and lasting joy infinitely greater than all the amusement contraptions ever produced in our country.

Jefferson alone with his violin and his library, on his little mountain-top at Charlottesville, Virginia, had mastered the art of taking time to live. Franklin in his little laboratory, doing things that made for the future happiness of billions of people, had mastered the gentle art of taking time to live. The student at the keyboard discovering new tonal beauties has mastered the gentle art of taking time to live.

In a day of helter-skelter we literally wreck our minds and bodies scurrying from business to every imaginable kind of amusement, seldom seeming to realize that there is no amusement that can equal doing things that we like, with our own hands. Sports, in which we ourselves engage, always yield far more joy than those that we merely watch.

The application to music is obvious. Fortunate indeed is the man who is able to play and with his own fingers explore the beauties of music. Thousands of busy men and women find a solace, an inspiration and a reconstructive value in music that is self-played, that they could not find in any

other way. The radio is an enormous encouragement and inspiration to the self-player of music, who in this way keeps in contact with the finer things in the musical world. Only the laziest of people in this day can resist the desire to play at the keyboard many of the lovely things that are heard over the air.

We are a dynamic people; but many are convinced that we are exhausting ourselves on worthless things and neglecting those simple and inexpensive delights which go to replenish our minds and souls. Just see the number of burnt-out countenances that pass us on the streets in any large American city. They are not due to work, but to misspent leisure.

An evening at home, with Chopin, Beethoven, Bach or Debussy, leaves one inspired and refreshed for the coming day.

He who is crippled by the lack of a musical training is indeed unfortunate in this hour. What America needs right now is not more stimulation—more "prodding"—but more repose, more of the soul-building food which we must digest mentally and spiritually before we can take advantage of its benefits.

Our national disease, indigestion or dyspepsia, is due largely to the fact that we worship so long at the shrine of business that we do not take enough time to do more than gobble our food at a quick-lunch counter. Pass through any Continental city and witness the leisure and delight one can find in any good café or restaurant where people dine. Go to that exquisite outdoor garden of the Pavillon Royale in the Bois de Boulogne of Paris, and witness the calm and ease with which families meet, converse and "take time to live, and listen to lovely music."

We could almost wager that the music-lover who, after a meal, finds a few quiet minutes in which to play a little Schubert, a little Grieg, or a little Schumann, will have no recourse to the stomach doctor.

Moreover, a very large part of our success in life depends upon what we elect to do

in our leisure hours. Armies of successful men testify to this. Don't look for very much from the boy and girl who incessantly are on the lookout for amusement that requires no effort on their part except that of keeping step with the riot of pleasure-seekers doing those things which can lead only to wasted night after night.

The Germans have a distinctive term, "Haus-musik," which refers to collective musical activity in the home. By means of such delightful ensembles, the joys of the Germans, naturally a peace and harmony loving folk, are greatly magnified. We might do well to cultivate such customs in our country.

Of what value is all our terrific struggle if we do not master "the gentle art of taking time to live"?



CHILD MOZART WITH VIOLIN

THE DECLINE AND FALL OF A GREAT CIVILIZATION

SIT back in your comfortable easy-chair; cock your feet up on a cozy fender; light your corona-corona, or, if you are of the other sex, open your box of Whitman's Chocolates—then make a lightning trip through the "Decline and Fall of the Roman Empire" by Edward Gibbon. Mark that the advent of this decline was heralded by the misuse of leisure. Here was a country so vast and so great that even as far seeing a mind as that of Cicero could hardly have prophesied its end. Yet, down it went; and it took centuries of dark ages to bring a new civilization out of the ruins of the old.

We believe that our civilization in the United States of America is built on firmer foundations and that our cultural and economic bases make for a more beneficent future. Still we must not be blind to the perils of leisure. The misappropriation of our precious spare time could easily wreck our beloved land, and all that for which we are praying, striving and digging, and fighting.

In a conversation with Dr. Paul Pearson of Swarthmore College, whose work in promoting the Chautauqua has been of monumental importance, the following incandescent facts were exposed:

Leisure is now the great problem of the United States of America. Our former twelve-hour work day has been supplanted by an eight-hour day. In the past quarter of a century we have added six years to the average life. God has been good to let us spend our days in this marvelous era. But what are we doing to improve these leisure hours for the advantage of others and ourselves? There are twenty million admissions a day to movies. We paid \$30,000,000 in admissions to circuses last year. A million people a day go to baseball, during the season. It is a splendid thing to be amused, and we are heartily in favor of amusements; but as a people we are letting ourselves get gradually into a state in which we helplessly permit others to amuse us and do nothing for ourselves. Like the geese of Strasbourg, we permit ourselves to be stuffed until our intellectual livers are so gorged that we are fit for nothing better than to be killed for *pâte de foie gras*.

We are losing the art of the joy of working—the basis of all true culture. Our leisure instead of being a blessing is becoming a curse to many. Ennui, or boredom, has been deliberately cultivated by people who have lost sight of the fact that the most interesting thing in life is to do things, not to have them done for us.

Great thinkers are giving much time to this vital problem.

Ex-President Coolidge says: "The question for the American people is, 'what use will they make of their prosperity?' It is only in its use that we may justify its existence."

President Cutten, of Colgate University, says, "The proper use of leisure has created every civilization that has existed: and the improper use of it has killed each in turn.

We know from wide experience that music is one of the great cultural agents designed to supply all who are fortunate enough to understand it (particularly those who play such an instrument as the piano), with almost endless opportunity to employ leisure time not merely with delight but with splendid profit. The man in the cottage with a piano and an interesting collection of pieces, is vastly richer than the plutocrat in the palace who has to depend on the talents of others to entertain him.

The future of our country depends upon those who spend their leisure time profitably, not on those who squander it in pampering themselves without effort. The radio, the talking machine, the moving pictures are among the greatest blessings of modern times, if properly understood and used. However, if the citizen fails to develop himself by his own intellectual and physical efforts, he must expect to become atrophied. A nation of atrophied citizens is a dead nation. This was the cause of the Roman catastrophe. Let it not be ours.

Practice is like a chain; to be of real value to the student, it must be uninterrupted.

"THESE PRECIOUS HANDS"

IT was in the green room of a great eastern music hall. The artist was de Pachmann, and your editor was introducing his friend, the late John Luther Long, to the pianist. De Pachmann refused Mr. Long's proffered hand, with the exclamation, "I cannot! Dees precious hants must nefer be touched before de concerts. It would ruin them." But, when we told him that Mr. Long was the author of "Madame Butterfly," the pianist rushed up and grasped his hand with a grip of iron.

There is a great deal of poppycock about the pianist's hand. The human hand is a very strong member, and it takes an amount of daily punishment which is quite astonishing. Nevertheless, the pianist and the piano student should avoid abuses of the hand.

There was a time when it was difficult for many housewives to keep their hands in condition for finer piano playing. It is only a step back when countless women were doing the things in the home that are now done by electricity, gas, oil and compressed air. The mother whose palms were calloused by handling the broom, the coal-scuttle, the ice tongs, and sometimes the furnace shovel, is a thing of the past in most localities. Her hands are now those of the gentlewoman, carefully manicured and softened by healing lotions.

More than this, her spare time for practice has been enormously increased, and she is taking advantage of it in splendid fashion. THE ETUDE has been in receipt of a huge number of letters from mothers who are being born again in their music life (often inspired by the radio and talking machine) and who are teaching their own children when it is impossible to get excellent instruction otherwise. So great has been this demand that it has been necessary to issue books of materials for mothers so situated.

SMALL ACORNS AND GREAT OAKS

WHEN Bartolommeo Cristofori, about 1709, sat in his little Italian workshop tinkering away with his new-found invention that was to provide the musicians with a keyboard instrument enabling them to play both soft and loud—the pianoforte—he could hardly have realized that he was doing something which was to create an international industry of huge dimensions and enact a very big role in the history of the world.

Have you ever stopped to estimate the real importance of the piano in the story of music? Relatively speaking, the piano is no more vital in the broad musical tapestry than is the violin, the flute, the French horn, the oboe, or any other of the legitimate instruments of the orchestral ensemble.

The piano, however, is the working palette of the composer. Without it he would have no immediate means of hearing his tone masses in combination so that the harmonic effect might be immediately grasped. The piano is not an orchestra. It lacks greatly in the variety of colors which the composer carries in his imagination when writing a score. Without it, however, he is seriously handicapped.

Years ago in a German city we had a *Hausfrau* whose mother, three decades before, had been the *Hausfrau* of Richard Wagner. Wagner was supposed by many to have been one of the composers who disdained to use a piano. Our *Hausfrau* told us that he was utterly miserable and refused to try to work until his own piano arrived. As a matter of fact, Wagner had in his own home a piano of a distinguished American make and used it constantly.

The piano is the open highway to musicland. By means of it the student finds access to the great masterpieces of the world. Music, that would otherwise remain a mystery, is presented upon it in such form that its beauties may be easily comprehended. Without the piano musical art would have languished centuries behind its present advancement.



A Little More Beethoven, Please

The Pianoforte Sonata In A Flat, Op. 26

By FRANCESCO BERGER

DO NOT think it necessary to apologize for writing under the above heading, because there are some giants about whom one never ceases to wonder. There is generally a certain attitude with which to approach a Mozart or a Beethoven, a Chopin or a Brahms, though I hold that all remarks on them should be limited to their private lives do not concern

us, as some biographers do, how jumps of sugar Mendelssohn was in his cup of coffee, or how often Beethoven went to have his hair cut, how many sweethearts Chopin wore out seems to me to be in-mongery, and of very slight, if artistic value. And the attempt to man's work to his personal habits is to build up a theory on sound ground.

is far too much "reading into" the motives and impulses are attributed of which they were completely ignorant. To fish for fresh facts in the un-ools of men's private affairs is as job as anyone can embark upon. amount of smartness will excuse it.

contemplating a particular Sonata by Beethoven, I do not for a moment ven-act as critic, but only as a modest ery. What could favorable criticism be the lustre of such a name, or how

could unfavorable criticism injure such a reputation! In adding one humble voice to the chorus of his myriad worshippers, we are but honoring ourselves.

Max Müller has said that even those who have been greatest among us have not been equally great at all times. To have been so, they would have been super-human, which, in spite of their greatness, they were not. And this limitation applies to Beethoven quite as much as to other intellectual or artistic giants. But even in his weaker moments Beethoven remains the master of masters, supreme among the elect, a wonder among human marvels.

Beethoven's Mighty Simplicity

LET us now consider one of Beethoven's most popular works, his *Pianoforte Sonata in A flat*, op. 26. Its *Air with Variations* is as noble a theme as was ever penned. Not only is the melody lovely. Not only are its few underlying harmonies of heavenly simplicity. But its length, its proportions, and its treatment are masterly in the extreme. No one would or could have replied to the appeal of the early section in more arresting and appropriate terms than we find when the left hand starts its memorable high F. And when it is time to return to the opening strain and the original tonality, it does so by means of three quite familiar chords rendered outstanding by the super-imposed pedal note E flat, an effect which in Beethoven's day must have been quite a novelty. The whole of the first

page, occupied by the theme, is as unique a movement as his genius ever produced—a jewel in the composer's diadem.

The second variation starts with a reminder of the theme given in octaves to the left hand. Here is another effect rarely, if ever, found in works by Beethoven's predecessors. It came as a revelation of the piano's possibilities and on that account alone would be quite remarkable.

Oddly enough this original figure is not maintained throughout, and we wonder why this is so. It can scarcely be that Beethoven feared the incompetence of the average pianist to sustain a left-hand octave passage throughout a movement, because when he discontinues them he assigns to the same hand some long skips hardly less exacting, and certainly more risky. The continuity of figure which characterizes the other Variations is not adhered to in this one; only the overflowing inventive resources of the composer can account for this exception.

A very noticeable feature occurs in the Fourth Variation, when the hands jump from a lower octave to a higher one and back again. This is a device of orchestral suggestion, and Beethoven has made use of it more than once. Saint-Saëns has cleverly imitated it in his admirable *Duet for Two Pianos on a Beethoven Theme*. Especial attention is claimed by the lovely Coda which ends the last Variation in this set. It is entirely fresh matter, though it seems to have sprung from what preceded

it. It speaks a lingering affectionate farewell, like the sadly sweet parting from a beloved friend.

Difficult Scherzo

THE ITALIAN word "Scherzo" means a joke, but very few will find it a joke to render this one satisfactorily, for its double counterpoint section is by no means easy of execution. This is particularly "Beethovenish," and one wonders why in the tenth measure of its second part A flat in the bass has been carefully avoided. Perhaps the false relation which would have resulted by the A natural immediately following was the composer's reason. No such precaution would have weighed with the composer of today; false relations are things of the past to him.

That the component movements of this sonata have nothing in common with one another is ample proof that they were not originally intended as parts of one work. Each is entirely independent of the others, and the Finale is the most "fingery" and least musically interesting of them all. Only such genius as Beethoven's could make their incongruity acceptable, for genius makes laws unto itself, and can afford to discard tradition.

The Funeral March

WITH THE exception of the Third Variation, the *Funeral March in A flat minor* is, as far as I know, the only

existing example in that extreme tonality. It is fortunate for those who are deciphering it for the first time that at the tenth measure the composer mercifully changes his notation to G sharp. But he could have facilitated matters very much had he seen fit to write the whole in one notation, or had he employed a different tonality altogether. As it now stands, its formidable appearance alarms the performer with its bristling array of accidentals.

I have often heard this remarkable *Funeral March* played by a military band, and have wondered how and whereabouts in its course the enharmonic change was effected. Possibly this was avoided by playing it all in G sharp major, and adding a natural (♮) where required.

I know nothing about military bands, except that no two are quite alike, some of them having instruments that are absent in others. When I was a youth, the finest were those of Austria, having, among other peculiar instruments, a brass "serpent" of such huge proportions that its player carried it round his neck, his head protruding from its wide coil. English regiments, in those far-off days, contented themselves with fife and drum bands, the performers being mostly boys, and often of quite tender age. British military bandmasters did not exist then. The few regiments that boasted a band at all employed a German or an Italian to train and conduct it. "Kneller Hall" where military music is taught today, had not been established, and our solitary national music school, The

Royal Academy, made no provision to supply that want.

Strict Time Injunctions

REFERRING to Reinecke's clever book on Beethoven's Sonatas, "Letters to a Lady," I find, that, in reviewing this one, he confines himself mainly to writing about tempo, so that I have nothing *apropos* to quote here from his interesting pages. In another chapter he enumerates such high authorities as Beethoven, Mozart, Hummel, Schumann and Chopin as strong advocates of always playing "in time,"—never indulging in *rubato*.

While in complete agreement with this injunction where Sonatas or other works are concerned written on classic lines in classic forms, it is not always applicable to more romantic music, and Chopin himself would lose some of his poetical appeal if invariably rendered in monotonous school-girl pace. Too much license in this matter is as wrong as too little. A just medium should, of course, be observed. Moderation is the index of good taste, in performing music as in all other pursuits.

SELF-TEST QUESTIONS ON MR. BERGER'S ARTICLE

1. Point out two effects in this sonata that were novelties in Beethoven's day.
2. What device in the Fourth Variation has Saint-Saëns imitated?
3. What can be said of the relationship of part to part in this sonata?
4. What is an enharmonic change?
5. What rules may be given regarding tempo in Beethoven's Sonatas?

Scale Charts

By DOROTHY BUSHELL

MANY young pianists are accustomed to practice their scales and arpeggios only in the order in which they are printed in the scale books. When asked for scales out of this order, they find difficulty in playing them. If a scale chart is pro-

vided by the teacher to each student according to grade, this difficulty can soon be overcome. Scales and arpeggios should sometimes be practiced beginning at the highest note

and ending in the same position, as well as in the more usual way of beginning with the lowest note. Other plans which might be adopted occasionally with advantage are as follows: (a) Practice very slowly and firmly; (b) Practice each hand

The following is made out for one week to suit all grades of students:

JUNIOR GRADE

Each scale (either form) extent 2 octaves.	
Mondays	Thursdays
D	C sharp minor
C	Two flats major
E Flat minor	D minor arpeggio
D minor	G minor
Two sharps, minor	Five flats, major
A flat	B flat arpeggio
Tuesdays	Fridays
C minor	F minor arpeggio
Three flats, major	B major
A	D major arpeggio
G sharp minor	One flat major
D flat	A flat
E minor	A minor arpeggio
Wednesdays	Saturdays
A sharp minor	C major, contrary motion
One sharp, major	B minor arpeggio
Four flats, minor	Three flats, contrary motion
C sharp	G flat
A minor	A flat arpeggio
Six sharps, major	F major, contrary motion

vided by the teacher to each student according to grade, this difficulty can soon be overcome.

Scales and arpeggios should sometimes be practiced beginning at the highest note

separately; (c) Practice "forte," "piano," "legato" and "staccato"; (d) Practice grouping the notes in threes, fours and sixes, with a slight accent on the first of each group.

Seeing Music as a Whole; Where Many

By D. C. PARKER

A GOOD MANY years ago one of the comic papers satirized the then prevailing fashion in clothing, which consisted of very large checks; by showing a man and a woman walking together. So large were the checks in the cloth from which their clothes were made that one could see the pattern only when they remained side by side. The motto was the obvious one: it took two to show the pattern.

A man, writing to someone about an estate he thought of purchasing, received a letter in return giving full particulars. To the letter was added a postscript: "You will find herewith a pillbox containing a sample of the soil."

I thought of the large check and the pillbox when I attended recently a pupil's concert. The program, suitably varied and ambitious enough tended rather to increase my curiosity. Many of the numbers I had heard performed by celebrities. How, I asked myself, would these young people emerge from their self-imposed ordeal; how would they stand comparison with practiced players and singers?

The custodians of the future equipped themselves with great credit. There was intelligence in all they did. There was a fine sort of enthusiastic ardor that seemed to say, "I'm going to make a good thing out of this." There was an evident love of music and an attention to phrasing and expression.

Hand-to-Mouth Performance

ON THE other hand I detected a weakness from which neither players nor singers were entirely free. This weakness arose from what I can best describe as a hand-to-mouth manner of playing. In other words, the executant did not convince me that he had any view or grasp of the piece as a whole. The note of itself was right. I might even say that the measure of itself was right. But the more one stood off from the music, the wider the view one took of it, the surer one was that the student did not hold the entire composition in his hand, did not see it as a complete entity.

The fault is nothing more or less than an ignorance of the architecture of the music. Bricks are very interesting, especially if they are produced without straw, and trees are deliciously refreshing. Neither brick nor tree satisfies us when what we wish is a villa or a landscape. Now the student, however good he be, who does not gain a broad and all-embracing conception of the work he plays, is simply offering us brick and tree when he ought

to be giving us villa and landscape. Do not imagine for a moment, that this necessary, comprehensive, inimical to a proper appreciation of or that a proper appreciation of details compensates for its absence. At the referred to, both arias and sonatas on the program. But, although the knew the notes and the measures, not know the piece. No taint of execution mars this statement because is more than notes and measures has gone a quite long way toward ing how to do things when one h ized that notes, so far from being in themselves, are but a means.

Treating the Contrasts

TO MAKE IT more plain to the or student, let me point out musical piece of any considerable contains contrasts. Its effective performance will depend very lar how these contrasts are treated. H touches the fundamentals of succe terpretation. This or that is not bad of itself, but only so in its ship to the whole. The effect, for of your fortissimo does not lie power; it lies in the quality of pianissimo. This is what von Bülo when he said, "Diminuendo forte."

But the absolute necessity of seeing a movement as a whole, but vincer the hearer that you see it, clearer the longer one studies the Nor is it simply a case of recogni labelling themes, modulations and ment. Rather is it a case of under what the composer intended to why he said it in the way he ha

The good interpreter must have like gift of seeing the end from th ning. He must be able to imag his unfolding of the beginning v in retrospect. He dare not be sighted spendthrift lavishing his each measure. He must have a sion of such work as he tackles— eye view, if you like, but not on the details. If he has not this, h hearers will know that he is drifti and has no sort of hold upon his t

However meritorious his activi be in other respects, he is sure t he hands a brick to the man who villa or shows us only a tree when for a sight of the fragrant cou The pattern may call for the part of one or two, but we must see we shall never be satisfied with pillbox and its ounce sample of th

Left Hand Difficulties

By RONALD F. EYER

THAT running passages, arpeggios, scales and the like are singularly difficult for the left hand to execute and that compositions in which these figures appear are played badly oftener than they are played well are facts that every pianist knows. In practicing these figures, therefore, since the left hand is not naturally so facile as the right, the greater portion of the practice should be devoted to work of the left hand. Let its part be isolated and drilled upon.

When the two hands are put together it will be found that, under normal circumstances, the right hand will fall in

naturally with a fraction of the necessary to the left. Indeed, the r may have had its part learned for weeks and still be interrupted down and generally befuddled by taxed, under-trained and bungli panion.

One who is harried by a situ this should work for a time with hand alone almost to the exclusi right. And he needn't fear for fare of the latter, for it is probab ahead" of the left, technically, have no difficulty in keeping up

"The value of music in industry should have its place in the calculations of every business, big and little, in America, for this great force and factor makes for the happiness and contentment of the workers and for the harmony and fellow-feeling of the producers, both employers and employed, and brings into play that very essential condition which creates rhythm and harmony in our workaday world."—JAMES J. DAVIS, Secretary of Labor.

What's the Matter with Our Music?

By GERALDINE FARRAR

As told to R. H. WOLLSTEIN

Geraldine Farrar, certainly one of the most discussed of all American prima donnas of the past or present, gives the following pungent expression of ideas relative to modern music—ideas that must be accepted as entirely her own, and not as representing the opinions of THE ETUDE editorial staff. Which is in keeping with THE ETUDE's historic policy of presenting all sides of timely questions, so that our readers may form their own conclusions.

Mme. Farrar, after attracting attention as a child vocalist, studied in

When I was a child, there existed an oft-told joke that never failed to win deep appreciation, about the death of improvements. The poor lady lay ill in a hospital, so the story of the daily inquiries of his wife invariably met with the same reply: "Nothing great improvements."

"Oh, though, the wife was told that she had died."

"Dead!" she exclaimed, "Did he die of those improvements?" When she died of American music to-day, she sadly reminded of that old joke. Besides we are met with the most startling accounts of our music's "improvements." Bigger and better conservatories are endowed; new composers are coming to the fore; new native singling out our great operatic institutions are only two reliable ones, throughout this entire great country, the "hunger for music" is increasing, bounds and radio sets. But, what, the perennial flower of America offers a steadily weaker, paler—save in the domain of jazz.

Dictatorship as it may seem, both these are true. The externals of our music are improving. There exist eminent musicians in this country; indeed, conservatories like the Curtis Institute and the Juilliard Institute, endowed with many millions, adorned by the greatest teachers available in music teaching, and prodigal pupils with easy access to all fields, might have resulted in a sense of fulfillment in the days when Lilli Lehmann, Ernestine Schumann-Heink, or even the great Patti were struggling for worthy roles. There is a far wider spread in things musical than existed sixty years ago.

More young people are preparing themselves for professional careers, and the "amateur" people, of no especial musical training, are being equipped with an appreciation of the art through free lectures, and radio talks. This is all very well, and points to a definite striving toward a deeper understanding on the part of the general public, and such laudable striving doubtless improve the cause of our art. But there existed along with it an equal determination on the part of the noblest and best does not expect music in quantities but its quality. It is a source of grief and astonishment to observe the foremost of Europe's musicians, artists and conductors of eminent standing, brought over here because of that standing, undergoing the change that is forced upon them once they are among us. Their own convictions of musical worth, both in method and in program building, are generally re-cast and reduced to "the sort of thing America wants"—actively translated by plenty of indifferent novelty, plenty of glitter, plenty of "big

Boston, New York, Paris and Berlin, at which last place she made her debut as Marguerite in "Faust." Gifted with voice, ability as an actress, with physical charms and with personality, she soon became the toast of the Royal Opera patrons of Berlin, as she was later to be of those of the Metropolitan of New York. Besides Marguerite, her repertoire included Manon, Carmen, Michaela, Juliette, Mignon, Elizabeth, Tosca, Zerlina, Elvira, Gilda, Violetta, Thais, Susanna, Cherubino, Mimi, Madame Butterfly, Desdemona, Elsa and Eva and numerous other rôles.

names," plenty of show. Yet where does the censure for such a condition belong? Upon the group who force a lower standard, or upon the group who permit their standards to be lowered?

In the field of composition, let me cite the example of the highly gifted Irving Berlin. This gentleman has the true instinct for melodic expression: his themes are appealing, original, warm in color. Yet one speculates what his achievements might have been had he expressed himself in *Lieder*, or, nearer to temper of a native Russian, in symphony, instead of absorbing the virus of the feverish new world, with its demand for the popular, the commonplace, the noisy?

Operatic Lethargy

BUT LET us skip from the consideration of general conditions to those involved in building an operatic career. Here I feel I am quite upon my own ground. Since my retirement from the Metropolitan, I attend performances there nearly every week, and I think I am a very "good audience." I do not sit in the rôle of the *prima donna*, watching to pounce upon everything that might go wrong, in order to dissect it under the microscope of unfriendly criticism and compare the specimen with the "better days" of my own, earlier development. On the other hand I go eager to be pleased, filled with a sincere and understanding appreciation of every effort and a feeling of delight for all that is fine and beautiful. That I find so lamentably little fine and beautiful is apparent to others as well as to myself.

According to the ever-optimistic press pen, our Metropolitan represents the standard of the world. It should, but does it? The genial Mr. Gatti-Casazza once remarked to me:

"I give the best opera I can—with what I have!"

He does. And he is not to be censured because he cannot manufacture great voices, geniuses, or alluring personalities. Yet the Metropolitan has magnificent facilities at hand. The only difficulty would seem to be that truly endowed singers are the exception instead of the rule by which all the rest should be judged. When, for instance, one is entranced by the perfect *Pamina* of Elisabeth Rethberg, by what charitable excuse could one accept the youthful Miss Talley, quite out of her sphere as *The Queen of the Night*—except "box office curiosity"? Or, looking forward to the delightful *Lucrezia Bori* in "La Bohème" one is certainly far from content to be surprised with some pulchritudinous recruit from the Broadway front ranks, in *Mimi's* rôle. The distance from the White Light area to the Metropolitan Opera is a far greater one than a short three blocks. Our youthful aspirants have the right to expect genuinely superior "Metropolitan standards," and so has every auditor of high ideals.

"There Must be Great Audiences, too" JUST A word now about the audience that inevitably enters into a half-and-half partnership with any group that strives

A Yearly Dose of Culture

APPROACHING the matter from a different angle, take a look, now, at the prosperous Americans, people of taste and culture, whose families have lived here one or more generations. Many of these Americans go to Europe every summer, attend all the music festivals, visit Europe's opera houses, steep themselves in the best of Europe's great music—and love it! Yet when they return they seem quite satisfied to subsist the winter through on the very different type of performance America has to offer them. Whether they approve of the situation or not, they at least offer small constructive improvement of it. Can it be that there is a longitudinal line somewhere in mid-ocean where one's entire artistic perspective becomes changed?

No, the reason would not seem to be that America is younger, but that, unfortunately, she permits herself to be satisfied with inferior standards. The blame for this is hard to fix. It is a source of grief and astonishment to observe the foremost of Europe's musicians, artists and conductors of eminent standing, brought over here because of that standing, undergoing the change that is forced upon them once they are among us. Their own convictions of musical worth, both in method and in program building, are generally re-cast and reduced to "the sort of thing America wants"—actively translated by plenty of indifferent novelty, plenty of glitter, plenty of "big



GERALDINE FARRAR

Which Shouts Itself Hoarse

THIS veneration for the best and the noblest in music with the determining part of the much-aided aspirants themselves only to the noblest and an equal determination on the part of the much-stimulated public to accept the noblest and best does not expect music in quantities but its quality. It is a source of grief and astonishment to observe the foremost of Europe's musicians, artists and conductors of eminent standing, brought over here because of that standing, undergoing the change that is forced upon them once they are among us. Their own convictions of musical worth, both in method and in program building, are generally re-cast and reduced to "the sort of thing America wants"—actively translated by plenty of indifferent novelty, plenty of glitter, plenty of "big

At the first, certainly, to point this many explanations have been hazarded as to why it should be. The nicest, and the most reasonable reason offered is that America is a young country to produce an

to effect the standards of public entertainment. I have often wondered why so many "auditors" seek the confines of four public walls within which to carry on conversations relative to every subject except the music for which they have paid their admissions. I shall not soon forget the irrepressible pair of chatterers who sat beside me at a "Parsifal" matinee. During each act, I had to rise to let them pass in after the curtain was up and again to let them pass out before it was down. And in the time they did stay, they punctuated Wagner's inspired work with comments on the "Hollywood diet" and the price of "facials!"

Even the come-and-go-as-you-please etiquette of the movie palaces exercise more consideration than the behavior of reputed music lovers in opera houses and concert halls. What joy it was, in Berlin, to sit quietly, at seven-thirty, among a houseful of respectful listeners, all punctual, all reverently attentive, while Richard Strauss and his coworkers performed opera and music held sway!

If I say I find too little of that which is great or beautiful at the Metropolitan performances, considering its reputed standards, I shall say honestly what I do find. I find that the mature artists who have had their development according to European routine maintain their own standards of artistic merit. I find that the younger singers, who should be using every glorious moment for growing into something greater than they are, continue to sing their few performances a season exactly as they sang them last year and the year before that. I find that the beginners who, perhaps, are essaying *débuts* as Siebel in "Faust" or the *Sandman* in *Hänsel und Gretel*, are heading out for nothing greater than a country-wide concert tour, some four or five years hence, with the legend "Formerly with the Metropolitan Opera Company" tagged to their names as box-office bait. It is shameful that conditions like this exist, despite the fact that America has richer art patrons, more money and greater opportunities than any other country in the world.

The Hard Road to Fame

I COUNT myself a good patriot, and the future of America's music means more to me than my own actual participation in it. Yet, if there were some promising operatic aspirant in whom I were interested, and I had to choose between seeing her get an engagement at the Metropolitan, or a small start in some tiny *Stadttheater*—in Danzig, Cassel, or Karlsruhe, any of which compare with New York in much the manner of Kalamazoo—I should enjoin her to take the next steamer eastward and flee the great Metropolitan until her own development were assured, even though that meant long, hard years in a foreign land.

Our young people have indisputably the talent, the physical attraction, the energy and confidence to become really great singers. But how many of them do? Preliminary instruction can, indeed, be accomplished in this country, and accomplished well. But where shall we put those of the intermediate period between student-dom and stardom, after they have left the studios?

There is false glamour and great publicity in an "all-American career," together with an all-too-small chance for proper artistic development. A beginner's contract in any American opera company—I say "any," but there are but two of really significant value!—means that the beginner may appear on the stage anywhere from six to ten times a season, in certain specified rôles, and perhaps not even in all of them. When her contract ends with the one company where she begins, she can

either try for an opening with the other one or do concert work.

To start a career in a small German opera house means that the beginner may appear from five to fifteen times a month in many different rôles. (To have forty, fifty, even sixty rôles in one's repertoire is nothing unusual in Germany. Lilli Lehmann, my own dear teacher, numbered something over a hundred and thirty in hers, but that was unusual!) When her first contract ends, then, she can try her wings and gain the fruits of her experience in twenty or thirty other excellent companies. Stop and think what such a difference means in a singer's artistic life!

The All-Necessary Routine

IF YOU have ever tried your prowess at some sport—swimming, ice-skating, what not?—you know that, with only yourself to watch, you cannot give a creditable performance after only eight or ten trials. Then how much more difficult it is for a young singer, not over confident, "to smooth off the edges" in as few performances during which she must be alert not only to herself, but to conductor, singers and stage, with an audience and footlights to boot! Yet that is what American singers are asked to do, and we wonder why they do not hasten to mature into artists comparable to those of European routine!

"Studio training" never completes artistic smoothness; never can. The first time any young singer essays a rôle she is awkward at it. And naturally so. Don't I remember my own beginner's days? It casts no aspersions upon a voice or a talent to suggest that the most whimsical of the arts needs constant practice! Every beginner is conscious of herself, and her newness. She wonders how she is going to do, how her voice is going to behave, how she will manage her costume before that sea of faces, how she will respond to the stage business of her colleagues and they to hers. She suffers all the qualms of the novice, and it stands to common reason that she cannot polish the edges off her performance until she has sung many, many times, trying this effect and that, learning from one singer and another, comparing this conductor's methods with those of the gentleman who wielded the baton last time. An artist becomes smooth-polished in the grind of routine and in no other way.

A lack of repetitive routine minimizes the chance for developing polished artists. What chance has a singer of artistic growth—I am not speaking now of engagements, salary or spot-light—when she is permitted to sing only ten to twenty times a season? What chance of learning, of making active comparisons, of rounding herself out? The answer is, she has no chance. None whatever. That is one of the things that is the matter with America's music.

When Thoroughness Was in Order

FORMERLY a season meant forty to fifty performances of varied rôles before subscribers who became friendly and critical listeners. The company casts were in the main not unlike a harmonious family conclave. There was an ensemble of the highest order or uniformity, presided over by the indefatigable Toscanini—who took no toll of union restrictions, of time, or management considerations of money in working up his preparation of dignified and worthy performances. Chicago, at that time, rejoiced likewise in its able musical captain, Campanini. Both companies obtained results that are not soon forgotten, and every singer in them bettered his musical stature and ripened as an artist. To date our "progress" has not improved upon those days.

Inasmuch as we have so few opportunities for development here and inas-

much as Europe cannot find engagements for all young Americans with operatic aspirations, it takes longer than it should for the truly worthy ones to earn recognition through the acid test of merit. It takes longer for them to attain their full growth, and, as a result, they cannot stand with their art fully, consciously in hand until they are over thirty.

Now, if an artist does not gain his rightful place before he is thirty or thirty-five, it is reasonably certain that he (or she) will not relinquish it at forty—which would approximate over twenty years of struggle and possibly five or eight of realization. Yet, with fewest exceptions, singers who take the rôles of young girls, when they are corpulently entering upon the fifth decade of their lives, kill all illusion. That, again, is sad but true. I wonder how many opera-goers realize, from some of the protagonists before them, that *Mimi*, *Marguerite* or *Carmen* were girls in their late teens? That is another thing that is the matter with our music.

In the Bloom of Youth

THE VOICE is primarily a physical thing, and, like all physical things, responds best in the fullest bloom of youth. The years from twenty to thirty-five are precious and invaluable to the singer. It is then that the full fragrance of life is upon her. She sings her rôles with unconscious charm, she looks them, feels them, acts them, best. Indeed, during that precious decade and a half she can well really be the person she portrays. I do not mean that a singer loses power on the morning of her thirty-fifth birthday but certainly after that she has less time in which to scale her heights in the romantic rôles of early youth. The singer who is still drifting, around thirty, seeking an engagement here, trying out a new rôle there, is under a disadvantage.

Ours is a profession where an early beginning is valuable and carries with it the penalty of an early end. I have the peculiar theory—and I acted in accord with my convictions seven years ago—that a singer of lyric opera should retire at forty, while yet in full power—power of voice, of looks, of charm. She owes it to the art she venerates not to present her public with adipose heroines, of faded aspect and quavering vocalizing. Yet singers who are just arriving in their thirties cannot afford to retire when the best time is over. Many of them are still insecure financially; many of them are goaded on by the pricks of an unflagging ego.

Here I must expatiate upon the traditional counsel offered young singers concerning the supposedly inexhaustible resources of the human voice, and its longevity, dependent upon "proper method." Voices, though governed by certain muscular exertions, are in no wise the obedient medium or instrument that pianists and violinists have at their command. The singer must look not only to the use and technic of his "instrument," but to its very health and being.

No one has discovered how quality, the individual *timbre*, is achieved. Like one's eyes, it is, at birth, and remains so, a peculiarly individual endowment. As the years pass the voice, like all things physical, pays tribute to them; and a career of intense, complete absorption and generous giving of self is no way to hoard youth's early blooming! Yet it is just this intangible loveliness—perhaps unrealized by its owner—that prevails in the early musical life of the vocalist, lending it its rare charm. No knowledge, no art, no experience can keep this exquisite early blooming forever fresh. Hence it is my feeling that youth properly belongs to song, especially lyric song of the opera.

But, alas, many eyes are unseeing when they peer into the mirror that can tell of changes; and nearly all singers are in-

capable of judging the meta-gradually but relentlessly taking their own throats and persons. They have been and always will be voices of individual calibre that they value longer than the average. Great voices certainly have more endurance, the more delicately toned lyrics. But withal the self-deception is full and unavailing when mature essay the frame of early youth.

His Highness, the Box

AS WE HAVE so few opportunities it results that many are unwilling to "take" with singers who are not a draw." Because of this very fewest "draws" are fresh, young who possess, along with their youth, a certain amount of growth. The public shares the blame by demanding "names" and remains too indifferent to the untried and

It seems to be such an incredulous that none of the money-pending loving philanthropists on teaching to the untied young has ever way into the necessary, and need of providing development and the struggling professional. I am interested to see what the Eastern in Rochester and the recent affair between the Philadelphia Opera and Institute of Music may bring for good should result from these efforts.

For we have reached a stage where we need simply music. The young people who have spent five or six years as advanced conservatories need a chance to prove they are worth "on their own." Women of twenty-four do not want and should not be, still simply a coach and practice and sing to their masters, or, at best, at the school theater a week before time to "put on" the third act. The singer never stops studying, advisable for him to put forth early to strengthen them for the impossible to do this in America, and we should not remain but tremendous lack in our nation's development.

Voices Become Business Propositions

HERE AGAIN it is not the "America" which is to blame, "business conditions," as opposite considerations, that govern. For example, it has nothing to do with art that many of our greatest given half-season contracts with it. It is not art but money consideration that limit the number of our rehearsal costumes and scenery cannot artistic verisimilitude until they have been agreed to. And yet we are the most national in the world; we are an extravagant people, and we boast a number of music-patronizing patrons to be found anywhere!

Consider also the "cash and credit" of much of our musical life. Young singers believe they must on themselves as quickly as possible seems inconsistent, perhaps, for that singers must begin young and censure them for "cashing in" on themselves too speedily. Here is the problem. To begin young, as I understand in the European sense of routine, means securing a chance for development, an opening for endless general *tourneur*, with the ideal eminence as the only goal. It is impossible; not even Utopian. Done every day, in every German opera.

But "cashing in" means the commercial and inartistic desire of young singers to be heard in

(Continued on page 5)

The Most Useful of All Fingering Rules

By CLEMENT ANTROBUS HARRIS

This Article Will Clarify a Hundred Fingering Problems and Make Much of Your Piano Playing a Great Deal Easier.

HERE IS a rule in regard to fingering on manual instruments such as the piano and organ, which in the opinion is more frequently applied of greater practical utility and is remembered than any other subject, if not, indeed, than all together.

It concerns the fourth finger and derives its utility very largely from the function of that digit. The fourth differs from the fifth inasmuch as in scales, whereas the little finger is used for the outermost note of the most octave in scales beginning with a white note, and, permissibly in F# and G# hands. The fourth finger also is used only once in each octave scale, whereas the first, second and third fingers are each used twice. It does not always apply to scale passages in compositions, in which the third finger may be used twice or more consecutively, owing to the use of melodic or modulatory notes or of less than a complete octave. But in normally fingered the third and fourth fingers are passed over the thumb and under them, alternately. A section will show that this involves relative frequency in the use of the fingers has just been stated—the fourth the first, second and third each

the simplest way of indicating the position of a scale is to name the note on which the fourth finger falls. If, as is usual, the position of the thumb is so notes must be named and related. It must be admitted, however, that this advantage is not so great as it seems, since one has to remember not to place the fourth finger where to place it, and it is somewhat easy to remember the two thumb

it to be inferred from these references to scale-playing that the rule we give applies only to scales and general passages in compositions. When the reverse is the case, there are exceptions in compositions and scales, especially when the latter are in a white note and are played by hand.

"Inner" and "Outer" Defined

THE WRITER has never heard the term "inner" (which is to follow) expounded alluded to, or seen any reference printed, yet has constantly found it of practical use. Hence this article. In giving the rule and subsequent referring to it, the word "outward" will be used to indicate the direction taken by the fingers when parting from each other—ascending and the left descending—will mean the reverse direction. Thus the little finger is on the outer of the hand and the thumb on the inner. Terminology has proved very useful in connections: for instance we would hold that a certain passage is in motion, and be left ignorant as to the hands, instruments or voices coming from or approaching each other if the term "outward contrary" or "inner contrary motion" be

used, we know in the former case that the bass is falling and the treble rising, and in the latter that the reverse is the case.

The Rule Clearly Stated

THE RULE is simplicity itself: *In groups of not more than four notes, the interval of a fourth or more in compass, of which the innermost key is white and the outermost black, the latter key should be played with the fourth finger.*

A few illustrations will make this quite clear. To make them as representative as possible we shall take each black key in turn, in the order of sharp keys, as the outer note of a group of four in compass. Afterwards we shall consider the larger intervals. Black notes on the keyboard will be represented by quarter notes and white notes by whole notes

Ex. 1
A R.H.
F#-G#
L.H.
B R.H.
C#-D#
L.H.
C R.H.
G#-A#
L.H.
D R.H.
D#-E#
L.H.
E R.H.
A#-B#
L.H.

Ex. 2
A Tonic to Tonic
L.H. 2 3 4 1
B Mediant to Mediant
L.H. 3 4 1 2

An asterisk indicates that the scale from which the passage is taken is not normally fingered according to our rule when played from tonic to tonic. This is because these scales (G, D, A and F majors and minors) begin with a white key and are governed by the rule that in such scales the fourth finger plays the outward seventh which in the left hand is a white key though black in the right hand. To finger them according to our present rule is, however, quite good, and often done, especially in the case of A major, and they are generally so fingered when begun on any other note than the tonic.

Ex. 3
R.H.
L.H.

The objections to the fingering in "A" are: (1) it is not uniform with other scales beginning with a white key, and (2) it involves one more passing of the thumb under the fingers in the whole series of octaves played (not once in each octave) than does the normal fingering. In other ways it is better than the normal.

The Rule Under Inspection

IT MAY be objected that since, as a matter of course, the fourth finger plays the outermost note of a group of four notes of which the innermost is white, whether the outermost note is white or black, the rule as it stands is unnecessary. Answer: this is so only in an isolated group or in a group which is outermost in a longer passage. If the group is an inner one the fourth note if white will be played by the thumb, but if black by the fourth finger. The rule enables the player to distinguish the two cases at a glance.

Chords and Arpeggios

IT IS A fact which I do not remember to have seen commented on that a scale is the only kind of passage the fingering of which does not vary according to size of hand or content. Other types of progression do so vary and even the players with similar hands may differ in their preferences. Hence in reference to chords and arpeggios the fingering here given must be understood but as a recommendation in the case of hands of average size rather than as a rigid rule.

Compass of a fourth: If the student will play simultaneously the first, second and fourth notes of each of the four-note examples already given he will see that the rule applies to chords of a fourth as uniformly as to scale passages. These chords will generally be found to be inversions of a chord of the seventh—in the right hand to be last inversions of a dominant seventh.

Compass of a fifth: There are five chords of the diminished fifth to which the rule applies. As, however, this interval is the enharmonic of an augmented fourth and therefore identical with it for fingering purposes, and this interval has just been dealt with, it is unnecessary to give further illustrations. Here, however, we may observe that, though a chord and an arpeggio, when formed of the same notes, are generally fingered in the same way, there is an exception to the rule. When a chord is repeated an octave higher or lower the same fingering will be used in the repetition. The similar repeating of an arpeggio means, however, the passing of the thumb under the fingers. Now, since it is easier to pass it under the third finger than the fourth, the latter finger may be better for a single arpeggio chord and the former for one repeated an octave higher or lower. To make this clear

we give a specific example of corresponding fingerings in chords and arpeggios:

Ex. 3
R.H.
L.H.

Of perfect fifths there is only one example in each hand to which our rule applies:

Ex. 4
R.H.
L.H.

Compass of sixth. The commonest form in which this interval is found is in first and second inversions, the rule in these cases being almost invariable in both broken chords and arpeggios. The chief allowable exception is that in the playing of chords by small hands, the outermost note is sometimes more conveniently played by the fifth finger. In arpeggios, though, this is impracticable as the thumb cannot be passed under the little finger. The very common breach of the rule involved in playing the outermost note with the third finger should not be encouraged. It is a concession to the natural difficulty of raising the fourth finger.

The Lazy Fourth

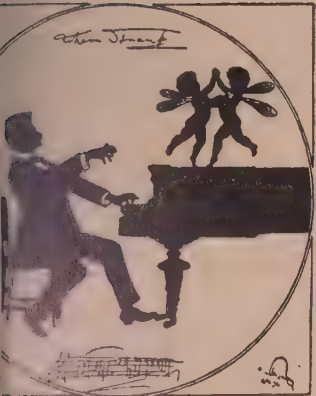
THE STIFFNESS of the fourth finger is due to the fact that the *extensor* tendon which runs to the ring finger gives off a small slip on each side, one of which joins the middle finger and the other the little finger. When an endeavor is made to raise the ring finger both these slips draw tight and impede the movement. I have often described this finger to children as lazy—it gets another finger, generally the third, to do its work for it if it can. But this should not be allowed. On the contrary it should be given more exercise than the other fingers rather than less. This is the only remedy. Robert Schumann tried to overcome the difficulty by tying back his fourth finger for a long time, and thereby did his hand an irreparable injury (though the world benefitted thereby, for to a great extent he gave up playing and turned his attention to composition!).

Two evils result from letting the third finger do the work proper to the fourth. The hand is contorted, the first, second and third fingers being stretched over the interval of a sixth, while the third, fourth and fifth are crowded over the interval of a third. And, what is much more serious, the fourth finger becomes relatively weaker and weaker as time goes on. For illustration we give a series of first inversions:

Ex. 5

The Music of The Waltz And Its Creators

By HON. TOD B. GALLOWAY



The Wrathful Virginian

IN THIS country, just as the eating of tomatoes (love apples) was at one time considered dangerous and obnoxious, so the waltz had its opponents. In the Southern Literary Messenger—the magazine which was founded to prove that the South could produce a magazine of as high a tone and literary standing as the North—in 1835 we find an outburst from a gentleman from Virginia in the form of a letter to the periodical against the waltz and gallopade. It takes the author three double column pages in fine print in which to express his horror and disgust. In this day the diatribe makes quaint and amusing reading. At times it seems as though, in a zeal for expression, that language would fail the author—but it never does.

This writer gives his own version of the evolution of the dance in vigorous words. He says that the word *waltz* is from the German *waltzen* with its adjuncts which means to *roll, welter or wallow* and with its prefix becomes the participle, *rolling, weltering and wallowing*. By which selfsame process he adds "the transition is quite easy to *roll, welter or wallow another*."

He adds, "Quere: How does it accord with human pride and vanity—how far is it reconcilable to the lowest aspirations (sic) that we are ever ready to acknowledge ourselves capable of feeling to be ambitious of initiating either hogs, horses or monkeys in our actions?" The author's somewhat ambiguous language is quoted as printed.

But he is not through. He says, "But the serious question is, 'Can this always last?' Can any sense of decorum or anything else continue under the constant operation of forces tending powerfully, nay inevitably to annihilate it?"

One wonders what the fine old Virginia gentleman would have to say concerning the modern ball room dancers for whom the waltz is too tame and decorous.

Genealogy of the Waltz

THE MAGIC spell of the waltz in its long career of popularity has come not from any intricacy or particular charm of terpsichorean movement but from the potency of its fascinating and beguiling music.

As to the origin of the dance, we know it did not suddenly spring full grown into being like the armed Athena from the head of Zeus. Nothing that touches humanity is born spontaneously but is the result of a series of progressive evolutions.

Early in the seventeenth century the waltz was known equally well on the village green and in the lofty salons of great palaces. But for its origin we must look back into the days of the early Christian Church which, in order to proselyte successfully, introduced with certain changes the sacred dance of the pagans into its rites.

As Christianity advanced the use of the dance in religion differed in various countries. Saint Isadore, the Archbishop of Seville, was entrusted by the Council of Toledo with the revision of the liturgy as it was then practiced in the Roman Church, a liturgy which was in the nature of a tambourine dance. The Council decided to adopt the Isadorian liturgy in all of Spain. It differed but little from that used in other countries.

This rite was celebrated before the eighth century when the Moors made their first

invasion of Spain, and the Christians continued to use this rite in the seven churches of Toledo which the Moors abandoned after their capture of that city. Ever since that time it was known as the Moorish rite. A curious survival of this rite can be witnessed today in the dances in the Cathedral of Seville during their Easter festivities which attract crowds of the faithful at that time.

The tambourine used in the religious dances was called by St. Isadore the "moite de symphonie" and manifestly corresponded to the instrument which in the ancient sacred dances accompanied the flute—a sort of bagpipe invented two centuries before Christ.

Just as the religious dance of the Middle Ages was allied to the ancient sacred dance so the waltz is an evolution from the religious dance.

The Dance Becomes Secular

WHEN THE Gregorian rite was adopted the dance disappeared gradually from the Church save as it survived in Spain. Separated from Church rites it quickly made its way with attendant modifications through the various countries. Finally it reached Germany, and the people of that country who were more slow and dreamy changed the romanesca of Italy into the *allemande* and waltz.

The *allemande*, the name of which undoubtedly came from the Alemanni, the early inhabitants of a part of Germany, had nothing in common with the waltz. It was a "turning dance" more like an English contra dance. Oddly enough the word has survived only in "allemande left" of the old-fashioned quadrille which for the time being has passed into the penumbra of jazz.

Few of us when we sang *Ach, du lieber Augustin* at school or danced to the air at picnics realized that the tune was one which was composed some time about 1670 and addressed or dedicated to a popular strolling musician in Germany and that the waltz as a dance dates from that tune and air. Therefore *Ach, du lieber Augustin* may be considered as the first known waltz tune.

From Germany the dance spread rapidly into Bohemia, Bavaria and Austria. It is the last-named country which has produced the leading composers of waltz music and it was there that the great masters of music found the composition of such music worthy of their efforts.

Mozart the Dancer

PERHAPS Wolfgang Mozart may be said to have been the first of the great musicians to compose waltz music. We know that he left a small collection of that nature. Tradition says that he was as good a dancer as musician, and we accordingly find his waltzes full of the sweetest harmony and with strongly marked rhythm.

Referring to Mozart's fondness for dancing we recall the story of a friend finding him with his wife dancing merrily to keep warm on one occasion when the couple had no funds with which to buy fuel.

Beethoven was said to have been a very poor dancer. But might not his deafness have had an unfortunate influence? His gigantic brain was attune to the harmonies of symphonies, not waltzes, and yet he took pains to mention his compositions of the latter in his catalogue.

Countless numbers have wept over the story of the friends of Von Weber finding under his pillow after his death the manuscript of his beautiful *Last Waltz*. Alas, the truth is now well known that Von Weber's "Last Waltz," so-called, was composed by a contemporary of Beethoven's named Reissiger who was a great composer of waltz music.

The man, however, who may be said to have rescued the waltz from bad taste and to have restored it to harmonious simplicity will never be well known, as his name is unpronounceable. It is Krch. It was he who reduced the number of the movements of the waltz and made it in convenient form.

The Singing Waltzes

WHEN WE recall how Schubert, a true Viennese, spoke the language of his people through his lovely *lieder* it is natural that we find that he composed waltzes which were charming idyls. They were slow dreamy movements but never popular for dancing as the waltz about that time began to take on a livelier pace. He may be said to have anticipated the effects so successfully produced by Lanner and the elder Johann Strauss, effects which consist of an introduction in slow tempo followed by five or six separate numbers or waltzes ending with a coda and a recapitulation of the best numbers.

Schubert introduced an entirely new idea in his waltz compositions when he prefixed a short recitative written in the bass. This Von Weber used in his well-known *Invitation to the Dance* which was the first waltz in art form.

Brahms in his *Liebeslieder-Walzer* followed Schubert's form giving to it his own beautiful flow of thought and expression. Later Berlioz in his ballroom scene in "Romeo and Juliet" adopted the idea; and everyone is familiar with the brilliant waltz aria in Gounod's opera of the same title.

To mention the word *waltz* is to say "Strauss," for the transcendent composers of waltz music are Johann Strauss the elder and his three sons, Johann, Joseph and Eduard.

The elder Johann Strauss who was born in 1804 early became a well-known and



THE PINNACLE OF STRAUSS
(From an old Viennese Silhouette)

popular conductor and composer, and when but twenty-six years of age transformed the slow waltz into the blood-tingling creation which has set the whole world dancing. With him began the golden age of waltz music. While he composed hundreds of galops, polkas and other dances, it was his waltzes which brought to him unbounded popularity. It is doubtful if any other musician was ever accorded such devotion by the public.

Strauss and Lanner

IN THE MIDST of his fame there arose in Vienna another musician by the name of Lanner who at once became Strauss' rival, and no mean rival, for his music was delightful. The city of Vienna was at once torn between the two musicians. Society was thrown into an uproar. Ballroom was divided against ballroom, father against son, partner in the dance against partner. The situation recalled the famous strife in Paris between the followers of Gluck and Piccinni. Fortunately, unlike the Parisians, the people of Vienna wisely concluded to take both composers to their hearts. So, until Lanner died, there were two waltz kings. It is a pleasant thing to know that despite the rivalry as composers, Lanner and Strauss were great personal friends.

Of the two, Strauss was unquestionably the superior musician. His remarkable gift lay in the way he diversified the monotonous waltz rhythm without weakening the swing of the time. As one described it, "No matter what pauses or musical antics he indulged in, the strong rhythm kept on. Enchanting melody succeeded melody. His waltzes were musical kaleidoscopes, at each turn there was a novelty."

Strauss is said to have been the first composer to have invented titles and title pages for waltzes.

Great as was the father as a composer of delightful strains it was to his son, likewise named Johann, that the world has given the title of "Waltz King."

When he was a little boy of six he composed his first waltz. His fond mother approved but his father, conductor and composer though he was, on learning of his little son's effort, angrily banded his fist on the table and said with emphasis that "one musician in the family was enough." Then he peremptorily ordered his son to keep to his studies and leave music alone. Later, however, realizing the unmistakable genius of the lad he permitted him to have a musical education.

When yet in early manhood Johann Strauss the younger began to pour forth his haunting melodies and took at once the front rank as composer and conductor. He is said to have composed over five hundred waltzes. No record has been kept of the innumerable polkas, schottisches and other dances which he produced.

When the Waltz was Queen

WHILE STRAUSS wrote only dance music and light operas yet his mastery in his province was so consummate and his genius so unmistakable that the music world accorded him an enviable position in the coterie of great artists. He enjoyed the friendship of Liszt, Meyerbeer, Verdi, Brahms and Rubinstein. The latter arranged his *Nachtfalter* waltz and frequently played it in his concerts. Other eminent composers made brilliant transcriptions of his works.

It was Richard Wagner who said of his music, "One Strauss waltz overshadows in respect to animation, finesse and real musical worth hundreds of the mechanical, borrowed, factory-made waltzes of the present time."

On the fiftieth anniversary of Strauss' début Brahms who was one of the mighty in music and stood as a composer at the opposite pole from Strauss, had a phrase

from the *Beautiful Blue Danube* engraved on a fan which he presented to Madam Strauss with these words inscribed, "Unfortunately not by Johannes Brahms."

On one occasion Strauss was at Breslau with his orchestra but his concerts were not successful. A wealthy friend, a pork packer, lent him some money and advised him to go to Warsaw where there happened to be a meeting of three sovereigns, with attendant festivities. He and his orchestra hurried there, neglecting, however, to provide themselves with passports. After great difficulty they were admitted to the city and on account of their straightened financial condition were housed in a poor inn.

Strauss went to the only friend he had in Warsaw, a publisher, who at once took him to see the General in command of the city. A distressing interview ensued in which the domineering officer said, "You Johann Strauss? Never!" and peremptorily dismissed him. In desperate straits the composer got his friend to arrange another interview at which the General was more overbearing, threatening to send the publisher to Siberia for aiding an impostor; and again they were ordered out of his presence.

Finally in desperation Strauss took his orchestra and offered to play for the General to prove his identity, a request which the officer granted. But after listening to the music he merely said, "You are a good imitation of Strauss."

In the meantime his assiduous publisher friend had circulated the report that Strauss was in Warsaw, and this came to the ears of the Empress of Russia.

The Empress Smiles

SEVERAL DAYS passed and the stranded musicians were desperate, when a note came from the Empress addressed to "Kapellmeister Johann Strauss." It was an invitation for him and his orchestra to play at two balls which the Empress was to give. Fortune had smiled at last. The engagement was an overwhelming success and the Empress presented Strauss with a diamond ring. One wonders what were the feelings of the general who said that Strauss was a good imitation!

When Strauss first played in Paris the orchestra resented his presence as a German and at the morning rehearsal were sullen and inattentive. He said to a friend of his, "If there is the slightest inattention on the part of the orchestra tonight I shall break my baton and not conduct a measure." He began the concert with this beautiful *Artist's Dream Waltz*. The enormous audience sat spellbound and, at the conclusion, rose to its feet and accorded him a tremendous ovation. Strauss had conquered.

In 1872 when Patrick Gilmore gave his famous Peace Jubilee in Boston he brought Strauss to this country to conduct. His visit was one continual triumph. At the Peace Jubilee he conducted an orchestra of two thousand pieces and was accorded an ovation. When he appeared in New York at the Academy of Music the same story was repeated. His audiences never tired of his music, and his magnetism with both orchestra and hearers was marvelous.

Tunes for All Time

HIS FERTILITY and boundless resources in composition were amazing. One can mention only some of his enticing light operas like *Indigo*, *Die Fledermaus*, *Prince Methusalem* and *Queen's Lace Handkerchief*—who can ever forget its chorus waltz?—as well as *A Night in Venice*, *Gypsy Baron* and *Merry War* which were popular thirty years ago. In such waltzes as *The Blue Danube*, *Artist's Life* and *Whispers of Vienna Woods*, Strauss

made the waltz form into an art which is as worthy of intelligent study as a sonata or a fugue.

Strauss was by no means a methodical composer but jotted down his melodies on books, odd scraps of paper, pictures—whatever happened to be at hand and in whatever place he happened to be. His devoted wife kept a supply of pads of paper for him to use but when an idea occurred to him he frequently resorted to his cuffs. It is said that *The Blue Danube* was sketched in this way on a shirt that a zealous chambermaid consigned to the laundry, from which it was rescued by the watchful Madam Strauss before it was too late.

He loved his garden and worked there constantly. The exercise seemed to stimulate his musical thoughts. In the midst of a row of turnips he would suddenly drop his hoe, rush into the house, seize the first piece of paper available and jot down a measure or two of music which later he would develop into one of his masterpieces.

Possibly this is one reason why his music is so vibrant and of so living a quality. His *Blue Danube* will endure as long as people live and love. One might almost say that it is the national air of Austria. Certainly no one thinks of the river or Vienna without recalling the music.

It cannot be said that Johann Strauss' brothers, Joseph and Edouard, were his imitators—and they were both successful composers—as the three sons inherited their great talent from their gifted father. The younger Johann never wearied of praising his father to whose influence he always attributed all that he had achieved. Van Cleve said, "Among the names which cannot grow dim in the firmament of the stars of music, the quadruple stars of the Strauss family will burn forever."

There is another great composer of this name, Richard Strauss, also a Viennese but not of the Johann Strauss family. He has given the world age-defying music equal to the Titans of old. In all his compositions there is nothing which displays his beauty and skill of workmanship more than the waltz in his "Die Rosenkavalier" of unsurpassed charm.

The Viennese Tradition

THE STRAUSS family in addition to their own music gave to the world the Viennese tradition in light music which is

unmistakable and which we have in the productions of Lehár, Oscar and many others.

Contemporary with Johann Strauss, Joseph Gung'l, Hungarian by birth, Viennese in spirit. He composed over hundred dances and marches which were very popular throughout Europe and America, his waltzes being marked by melody and rhythm. He was minister to the King of Prussia and Kapellmeister to the Emperor of Austria. He visited this country in 1849.

During the high tide of the second there was no more popular music in France or Europe than Emil Waldteufel. Indeed this popularity continued until his death in 1912. He had a hard struggle as a young man to gain recognition and published his first two waltzes at his expense. These proved so successful that he devoted himself to composition and many hundreds of waltzes, some of great beauty. Perhaps his best known waltz is *The Skaters*.

Although a Frenchman by birth, Waldteufel caught the Viennese spirit and character in his work.

Strangely enough, to many of the generation the waltz is known only as a concert piece. Twenty years ago it has been superfluous to describe it as a dance. It was such musicians as Strauss, Rubinstein, Moszkowski, Tchaikovsky, Brahms, Wieniawski and later Schütt and Chaminade who transferred the waltz from the ballroom to the concert hall.

When an audience is listless, inattentive, or, perhaps, bored with a musical performance, there is nothing which will arouse and gain applause more quickly than a waltz. The swing, the rhythm, the fascinating sway of the waltz will lose its influence over mankind.

SELF-TEST QUESTIONS ON GALLOWAY'S ARTICLE

1. In what century was the waltz dominant dance?
2. By what means did the dance in the Middle Ages?
3. Name four great composers of the waltz, not of the Strauss family.
4. On what occasion did Johann Strauss come to America?
5. What is meant by the "Viennese tradition"?

A Workable Report Slip

By SAUL FLEISHFARB

THE FOLLOWING report slip is of service in that it both reports the pupil's progress and directs his activities during the week:

UTRECHT 5745	
M. NEMIROVSKY VIOLIN INSTRUCTOR	
6114 ERIE AVENUE	BROOKLYN, N. Y.
SUBJECT	
MIN. TIME REQUIRED	
SCALES	MAJOR MINOR
FINGER EXERCISES	
STUDIES	
PIECES	
1. VERY GOOD	3. SATISFACTORY
2. GOOD	4. UNSATISFACTORY
TEACHER'S SIGNATURE	

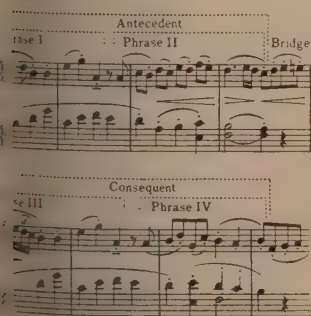


MILTON J. CROSS
(Tenor)
Noted Announcer of the National
Broadcasting Co.

term-name derived from or
s with the air or *mélodie* of the
e *mélodie* or *weise* of the Ger-
e the *aria* of the Italian language.
a, it may be identified with Tune,
r Song; and the word is used to
any measured flow of song, in
inction to the recitative style of
chery.

* * * * *
ian Hymn: A name commonly
the plain-song setting of the "Te-
y St. Ambrose, from the tradition
ymn was first sung by this Bishop
as of Milan at the baptism of St.
e, A. D. 386. Later researches,
have practically established that
n was written by St. Niceta of
a; and, at the same time, that the
ich one tradition ascribes to a
ous inspiration of St. Ambrose
Augustine, is really of oriental
ad reached the Latin Church
the Greek Church. Nevertheless,
musical features of the service are
e still retained at the Cathedral
as they have come down in direct
m the days of St. Ambrose. How-
ous some of these specific claims
still to the good St. Ambrose
s apparently under undoubted ob-
for the introduction of Hymnody
ntiphonal Psalmody into the pub-
ip. "Listeners-in" will sometimes
mens of this music in the popular
al Hours."

* * * * *
dent: The Antecedent is that part
the first half) of a musical period
the two phrases ask a question
e it unanswered or but partially
It will nearly always close on the
chord of the principal key, or it
ulate to the key which is a fifth
at at its beginning. The first
of the third movement, *allegro*
of Mozart's *Sonata in B-flat*
re three of them not uniformly
by publishers) lends itself easily
analysis and illustrates well the
question.



use there are many notable ex-
to the cadences mentioned. The
antabile of Beethoven's *Sonata*
e, sometimes mentioned as the

Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Which Are
Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

PART II

It is probably not known by all that both Mr. Graham McNamee and Mr. Milton J. Cross were recognized vocal soloists before entering the radio field.



GRAHAM MCNAMEE
(Baritone)
Noted Announcer of the National Broad-
casting Co.

most perfect melody ever written, has its
Antecedent to end with a full Authentic
Cadence.

The term *Antecedent* is, too, sometimes
used to designate the leading subject of a
fugue, canon, or of any composition in
which a theme is to be used in imitation.

* * * * *

Anthem: The name is a derivative from
the old English *antefn*, the Latin *antéfena*
and the older Greek *antiphona*; all of which
imply the responsive singing of two groups
of people, as is still the custom in cathed-
rals and the larger churches of both the
Episcopal and the Catholic churches. This
method is said to have originated with St.
Ignatius at Antioch in the second century;
but it was more probably begun about the
middle of the fourth century. Bede, in
the year 1000, refers to the *antefnes* of the
English service; by 1230 these are men-
tioned as the *antempones*; while Holingshed
in 1577, wrote, "In the meantime did the
quier sing ye *antheme*."

As a musical form, the Anthem known to
us is strictly of English origin, and is
characteristic of the English Cathedral
Service. Though the offspring of the
Motet of the early Catholic service, still
since the Reformation it has followed an en-
tirely independent course of development.
Originally all of them were written in the
Full Anthem form, that is, to be sung
throughout by a full choir.

The Anthem differs from the Motet, in
that it is homophonic in style and accom-
panied by the organ with sometimes other
obbligato instruments; while the Motet is
polyphonic and for voices only. Also it
is dissimilar to the Cantata of the Germanic
churches, in which a popular Protestant cho-
rale is usually treated rather in the nature of
a *cantus firmus*. William Byrd (1542/43-
1623) was undoubtedly one of the first of
composers to introduce brief passages for
the solo voice with independent accompani-
ment, thus originating the Solo Anthem.
The Verse Anthem begins with a portion
to be sung with a single voice to each part.
The modern anthem is usually a combina-
tion of the full, verse and solo varieties.
The words of an anthem are generally
from the Bible, or from the Liturgy of
the church; but in later years Hymn-An-
thems, to the text of verses of standard
hymnology, have come into wide usage,
more especially in Nonconformist churches.

* * * * *

Antiphon, Antiphone, Antiphonal: Liter-
ally, sound against (or opposite to)
sound; voice against voice. A form of
singing in which two choirs sing alter-
nately, or respond to each other, as the
Psalms are chanted in the larger churches.
It is capable of great variety and develop-
ment, from the simple chant to the great
double choruses of the Handel and Men-
delssohn oratorios and of the Bach "Pas-
sions," which are really but glorified
forms of the Antiphon. This style of

singing may be traced to the early wor-
ship of the Jews, in which one singer was
answered by another or by a chorus, as in
the Song of Moses and the Children of
Israel, and of Miriam and all the women,
after the crossing of the Red Sea.

* * * * *

Arabesque: Literally, in Arab style.
The name originated in connection with
architecture and identifies a type in which
a rather small and elegant pattern, in low
relief, is repeated indefinitely in the orna-
mentation of a surface. It reached its
most elaborate expression in the architec-
ture of the Arabs and Moors, of which
the Alhambra at Granada is the chief
glory. Musically, the terms came into
existence with Schumann, who thus desig-
nated his Op. 18. The appropriateness
of the title, in analogy with the architec-
tural style just delineated, lies in the fact
that the first division of this piece consists
of an interlacing, unbroken with but one
exception, of a pair of fragile little figures
of eight sixteenth notes, then a fourfold
use of a scintillating group of four of
these same notes, and these motives vari-
ously disposed for full forty measures.



In this illustration the slurs indicate
musical motives and in no wise the phrasing
of the melody, though these do somewhat
coincide. The piece is in Rondo form, as
are many others so named. Schumann's
followers have used the term—often with
no sense of the aptness typical of this King
of Romanticists—for almost any sort of
flashy composition. With rare exceptions,
they ape their mentor about as skillfully
as the bespectacled monkey of the circus
talks like the college professor.

* * * * *

Aria: A solo for the voice, with instru-
mental accompaniment. It is usually in the
Binary Form; that is, it will have two mu-
sical themes of contrasting character. The
text is most often very brief; and, whether
of verse or prose, it will consist of two di-
visions expressing contrasting emotions as
a basis for the musical setting.

In the aria, except of the descriptive type,
there is little if any attempt to interpret
through the musical text the transitory feel-
ings of the words. Rather the composer
tries to seize and to maintain the general
mood of the entire text.

The first theme of the aria will be in the
principal key; while the second one is in a
contrasting tonality. In the more elabo-
rate aria, there may be transitional passages
between these sections; and there is fre-
quently a coda. *O rest in the Lord*, from

Mendelssohn's "Elijah," and *Batti, batti*,
from Mozart's "Don Giovanni," are excel-
lent specimens of the simpler type; and the
My heart ever faithful of Bach, somewhat
in the style of a Rondo, is worthy of special
study as an example of the more elaborate
form.

* * * * *

Aria Bravura (or *Coloratura*): An aria
abounding in florid passages, runs, trills,
startling leaps and other features calculated
to display the compass, flexibility and skill
of the voice. *Rejoice Greatly* from Han-
del's "Messiah," *On Mighty Pens*, from
Haydn's "Creation," *Casta Diva*, from Bel-
lini's "Norma," the famous aria of the
Queen of Night, from Mozart's "The Mag-
ic Flute," and *Caro Nome*, from Verdi's
"Rigoletto," are typical examples of this
mode of composition. Almost every type
of aria is being made familiar over the Ra-
dio, so that careful listeners may easily
learn to identify each of them.

* * * * *

Aria Buffa: The humorous air of the
Italian and French opera, depending much
upon action for its effect. Some of the
best known and the *Non piu andrai* from
Mozart's "Marriage of Figaro," *Largo al
factotum*, from Rossini's "Barber of Se-
ville," and the popular *Laughing Song* from
Auber's "Manon Lescaut."

* * * * *

Aria da Capo or *Aria Grande:* The most
elaborate species of the aria, introduced by
Cavalli and Alessandro Scarlatti. It was
used much by both Bach and Handel. The
Grand Aria has three principal divisions:

A: (1) An instrumental prelude (*ritornel-
lo*) introducing the leading theme of the
composition.

(2) The leading theme for the voice.
(3) A short passage in a nearly related
key.

(4) Return to the principal key.
(5) An instrumental postlude.

B: A second division, shorter than the
first, with a contrast in both key and char-
acter.

C: A repetition (*da capo*) of the first
division, usually omitting the instrumental
introduction.

This is the form chosen for nearly all
solos in the Handel operas and often in his
oratorios, as well as for most of the great
arias of the Italian operas of the eighteenth
and first half of the nineteenth centuries. In
oratorio, *He was despised*, from Handel's
"Messiah" is quite characteristic; while,
from the opera, *Ernani involami*, from Ver-
di's "Ernani," and the *cabaletta* of that old
war-horse on which many a coloratura so-
prano of a former day rode to fame, *Bel rag-
gio* (*At length a brilliant ray*), from Ros-
sini's "Semiramide," serve well as examples.

* * * * *

Aria Parlante: An aria with a style mid-
way between the recitative and song. As the
name implies, it is a species of spoken mel-
ody. *Comfort Ye*, from Handel's "Messiah"

falls within this class, which is often very little if at all removed from the accompanied recitative.

* * * * *

Arioso: A term applied to three forms of melody.

(1) A short, scarcely completed aria, such as *Woe unto them* in Mendelssohn's "Elijah," and *But the Lord is mindful of His own* in the same composer's "St. Paul." Wagner has indulged in this form, with the greatest of freedom, a lovely instance being that of *Elsa's* balcony song in "Lohengrin."

(2) The *Aria parlante*.

(3) A bit of melody interrupting or closing a recitative.

Art Song: The aria and the simple ballad keep to the common ground in that each attempts to interpret a more or less sustained phase of emotion, through a symmetrical and lyric melody. In contrast with these is the song in which the words and music have a more nearly equal consideration. It is what the Germans call the *durchkomponierte Lied*, the "song composed through-

out." In more idiomatic English, it is the thoroughly composed song, the one to which late usage has tagged that much abused term, The Art Song. In this the nature of the musical text will change with the sentiment of each stanza of the words, or even in the midst of a stanza. It follows closely the emotional or dramatic import of the verbal text as it progresses. Unity is often conserved by a return of the first stanza, or something similar in nature, in the way of a refrain. The accompaniment will be of an almost or quite equal importance as the vocal part, and may at times be even of dominant interest. Schubert's *Erl King* is probably unsurpassed in this field; while Schumann's *He, the best of all, the noblest; his Thou ring upon my finger*; and our own Ethelbert Nevin's *Rosary*, will serve to show a few of the many ways in which the ends desired are eloquently attained.

(*Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in."*)

Small Threads in the Musical Tapestry

By LEONORA SILL ASHTON

THE POWER of producing music depends upon the mastery of detail. Let us never forget this, and when the effort to accomplish it tries our souls remember that it is the one and only means of mastery of the entire whole.

Let us suppose that the student is able to devote an hour a day to the study of music, including theory as well as practice. The first fifteen minutes he spends, of course, on exercises, scales and arpeggios. At first he gives his full attention to the position of the hands over the keys. When this habit is well in the process of formation he concentrates on the muscular condition of the arms, wrists and finger joints, whose subtle combination of strength and flexibility is the golden key to all piano playing.

When this idea begins to be realized, he fixes his attention on the fingering of the scales and arpeggios.

Now one of the greatest feats he can learn to perform is to pin his gaze on the printed page with such tenacity of purpose that his eye forms the unerring habit of "reading music at sight." The inability to read at sight means simply the presence of a rusty hinge upon the door which connects the powers of eyes, brain and fingers. Constant exertion of this effort is the oiling of the hinge.

Having disposed of the carefully analyzed practice of exercises for technical and muscular purposes and also of the concentrated practice of fifteen minutes on sight reading, taking care that no detail on the printed page be overlooked, the student removes these wholly from his mind and centers his attention in the next fifteen minute process of the training of the ear.

It is not absolutely necessary to have a

teacher for ear training, valuable as such a person might be. The self-teaching pupil may pursue this branch of music study by himself. This is done by simply closing the eyes, using both hands and striking notes apart from each other to learn the sounds of the different intervals.

The mere fact of having the eyes closed will intensify the hearing, and the practice will also help to insure a certain touch independent of the assistance the eyes give.

Pedal effects should now be considered. The student presses down a note and instantly after this presses the foot on the damper pedal and listens until he actually hears the beautiful nuances of tone which form the effect.

He strikes a note in the deep bass. Following this he makes the same movement of the foot on the pedal. Then noiselessly he presses down a note four octaves above and hears the overtones move up the scale. He will have to study to hear all these effects; but in time his ears will single them out from the mass of sound.

Muscles, eyes and ears—these have now each had fifteen full and interesting minutes in the practice hour. Now should come the attempt to combine all three. The student concentrates, in this case, on the whole. In other words, he takes the musical composition and applies the synthetic operation on a coördinating basis.

If the schedule given above could be followed six days out of seven by the student, man or woman, girl or boy, who is trying earnestly to educate himself musically, very remarkable results would be obtained. Order in the mind, order in the muscular development, order in the cooperation of every part—this is what constitutes real study built upon the knowledge of minute detail.

Genius

By ELBERT HUBBARD

GENIUS is only the power of making continuous efforts. The line between failure and success is so fine that we scarcely know when we pass it, so fine that we are often on the line and do not know it. How many a man has thrown up his hands at a time when a little more effort, a little more patience, would have achieved success. As the tide goes clear out, so it

comes clear in. In business, sometimes, prospects may seem darkest when really they are on the turn. A little more persistence, a little more effort, and what seemed hopeless failure may turn to glorious success. There is no failure except in no longer trying. There is no defeat except from within, no really insurmountable barrier save our own inherent weakness of purpose.

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE EPOCH, Dept. of Reproduced Music."

THERE ARE some of us who, no matter how old we grow, will never become weary of fairy tales. And after all why should we? For did not they grow out of myths and legends? And is there not expressed in legend the "sense of creative energy," as well as the will of the people? And is there not in legend the expression of perfect optimism and faith?

Rimsky-Korsakov found his inspiration for his symphonic-suite, *Scheherazade*, in a famous book of legends, the "Arabian Nights." His two leading themes in this work represent the Sultan and his wife, and the four parts of the Suite are the tales told by the latter. Just as there are some who never outgrow fairy tales so there are some who never outgrow this deftly contrasted, rhythmic and colorful music, wherein is expressed the romance of life heightened by the paintbrush of a master colorist. This type of music requires no thought, only the will to listen, to enjoy. Gaubert and the Paris Conservatory Orchestra, in recreating "Scheherazade" on records, Columbia album 136, have given us an enjoyable performance which reaches its best expressiveness in the third part, and Columbia have given us a realistic recording. This might in itself have proven completely satisfying if Stokowski had not previously given us a more thrillingly plangent recreation of this work.

Stravinsky's "Le Sacre du printemps" which once excited a storm of protest but which now repeats itself *ad libitum* without causing the raising of an eyebrow, has been recorded for the third time. As Mr. Gilman says, "Stravinsky's Cro-Magnon savage, once the hodge-man of music, is received as cordially as if he were a visiting English author." We spoke of the composer's versions of this work in a previous copy—Monteux's version, available only in France, we shall pass by—but Stokowski's conducting of it (Victor album M74) we have failed to acknowledge and, since it is the best of the three, we hasten to make amends.

It is well to quote Lawrence Gilman, that admirable American critic, who occupies a unique niche in the hall of fame as being one of the first of the foremost critics of the world to find a lasting satisfaction in recorded music and to express appreciation of its undeniable privileges. He tells us that "Stokowski's vitalizing genius as a conductor, his extraordinary feeling for instrumental timbres, his gift of phrasing and of rhythm, his electric intensity make themselves tellingly felt in this recording." He adds, "he has accomplished no more considerable feat than his transfer of the 'Sacre' to discs." Regarding the work Mr. Gilman informs us, "What Stravinsky has made of this conception is one of the subduing things of art, and we fancy it will remain so, a thing of gigantic strength, of irresistible veracity."

Chamber Music Offerings

IN PAUL JUON we encounter the temperament of the Slav coupled with the disciplinary mind of the German. Born in Russia, Juon studied at the famous Hochschule in Berlin and later became a teacher there. The National Gramophonic Society of London, in offering an unusually lifelike recording of his Chamber Symphony, Opus 27 (their discs 144-5-6), have given us a work that, if it is not great, is, however,

extremely gratifying to hear. It has a marked rhythmic feeling which makes his music vital at all times. Chamber phonies have been, for some reason, neglected. Perhaps it is because there are too few organizations to play them, a fine thing it would be if every community had its chamber orchestra.

Victor have released a new version of the convivial "Eighth Symphony" thoven played by the Vienna Philharmonic Orchestra under Franz Schalk. A sound disciplinarian who believes in power, and his interpretation, strongly contrasted throughout, is a tonic one. He is in no way a sentimentalist, but, instead, a full-blooded maker whose only fault is an occasional toward undue solidity. His reading deserves recommendation, however, for discs 9640-1 and 9342).

Sea Gardens

MANY readers of this department know James Francis Cook's composition, *Sea Gardens*. It is a work of colorful charm, wherein a simple melody is ingeniously set forth in a central section of technical expression. Recently Victor recorded a symphony of this composition which enhances every way its original appeal. We commend it to the attention of all music lovers. It will be found on Victor disc 22.

We have spoken of the music of Erik Delius at length in past issues. The composer fascinates us greatly, and we reason we welcome the recording of his works. In him we find a man who has always been economically independent. He has been able to indulge himself, says Newman, the English critic, "in the pleasure of writing just what he wants to write, the pure pleasure of writing it." Before we have music born of a poetic urge, which reflects the universal appreciation of mankind. Mr. Newman has aptly put it, "denationalized mind could not be born in music."

It is a great privilege to hear his music in performance but it is an even greater pleasure when we have it recorded. Such for instance, as his *In A Summer* (which is so admirably performed on Victor discs D1696-97) brings an idyllic expression of a husband's love for his wife. For this work, which is dedicated to her, is with all its calmness an undeniable appreciation of spiritual affection.

In his second "Sonata for Violin and Piano," recently recorded in an arrangement for viola, we find a clear-eyed eagerness. This work is continuous although broken up, as it were, by the English writer, says, "composer's habit of apparently down any byway of thought which would present itself—for all the world as if for a long stroll in the country, the main road whenever he sees a lane that looks as though it leads to something lovely, yet at the same time to another lane pretty certain to bring him back to the main path." It is played by Lionel Tertis and G. R. Columbia discs 67761-62.

(Continued on page 591)

Preparedness of Attack as an Aid to Sight Reading

By FRANCES TAYLOR RATHER

ACQUIRING facility in reading and in achieving smoothness in playing, the development of prepared-attack is a necessity. By this is meant the ability to place the fingers on the keys in advance of the playing, so that the attack may be struck at the proper moment without halting.

Facility of looking at the piano when a new note is quickly acquired, unless, in the very early stages of study, while the pupil is playing within the range of the teacher emphasizes the importance of watching the notes and not the keys.

During these first weeks or months many form the habit also of using the piano as a guide for note-reading. This is guarded against by all unnecessary being struck out. For example, the figure "1" is written over C (right thumb), it is not necessary for the figure to be written over the next note, over the E, and so forth. Later, the range of notes shall have exercise fingering should be observed with greatest care.

After the work shall have progressed beyond the elementary stages, the looking at the piano should be discouraged, the pupil being urged to make the changes without the keys oftener than is needful. While one hand is playing and the other is resting, the unemployed hand is placed over the keys to be next. The tones should be struck on the keys, though, in order to do so, the tones may occasionally need to be struck slightly ahead of time. Practicing tones with big skips (withholding the keys) will materially assist in learning to gauge distances. Following left-hand chords:



from the Czerny *Study in G Major* Number 21 in Volume 1 of the Germer

Let it be borne in mind that the change must be made without watch-eyes and that it must be made by releasing a chord, the rest of the hand after the position for the next chord has been assumed.

The first chord (the tonic triad of G, B, D) is played three times with the first fingering. This is followed by the second (root position). The change to the other can be easily made by slipping the thumb on the G that has been played with the fifth finger in the first chord. The hand thus falls in place for the second (triad of C which is also struck with the first). Then comes the second (also called third position) of the G, namely, D, G, B. To make the change the fingers are shifted by slipping the thumb up over B. The hand is ready to strike D, G, B.

The next change is to the dominant triad of G (with fifth omitted). Very simple, for when the thumb is slipped from B to Middle C, the hand is in place for the dominant chord (of course, strikes F#). A re-entrant tonic chord is now made by the

Nothing is more in demand than good material for sight reading. It is impossible to include in any one article all that should be accomplished in this. However, at nominal expense Etude readers may have sent from the publisher a copy of the booklet, "Sight Reading," by Edmonds and Sherman, which has proven of great practical value to thousands.—EDITOR'S NOTE.

use of only two tones of the chord, G and B, on which the fingers naturally fall. The final chord, G, B, D, may be found by slipping the thumb on the G (fourth space) and reaching down with the fifth for the G on the first line. When the hand takes the five-finger position it is ready for the chord.

While the right hand contains some tricky work and will require special attention, it will take care of itself, so far as the changes are concerned. For the notes follow each other in regular order and no troublesome skips occur.

Some separate hand work is needed on this little etude but a vast amount should not be necessary. Too much practice with each hand alone can be a handicap to sight-reading, as it tends to form the habit of watching only one staff instead of both at the same time. These suggestions may be applied in a similar way to chord changes wherever they occur.

The Chord Way

FOR PRELIMINARY work. "chord way" practice, being a special aid in

securing a well-prepared attack, is another helpful means toward acquiring good sight-reading and smooth playing.

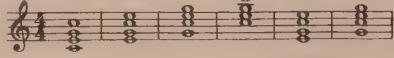
By the "chord way" is meant the striking together of tones which are written as broken chords or in any succession that could be grouped and struck together. The pupil will then get the "chord-grasps" with the eyes as well as the fingers. He will learn to take in at a glance the groups of notes instead of focusing on only one note at a time.

The following broken chords for the right hand which are taken from a little study in C Major (Number 31 in Volume 1 of Czerny, Germer Edition) may be practiced the "chord-way" to good advantage.

Ex. 2 As Written



As Practiced

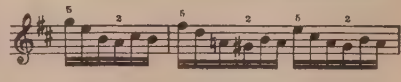
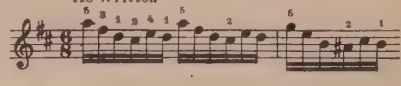


If the pupil will first strike together the tones forming the broken chords and continue the slow practice in this way until the chord-grasps become second nature he will find that the fingers will soon be ready to play the tones (broken chords) as written, in a slow tempo. Later speed may be acquired.

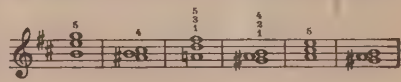
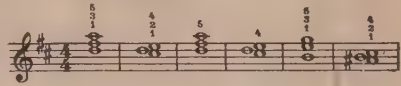
The importance of slow practice should be strongly emphasized in this as in the early stages of all work. The value of the metronome for regulating or steadying the tempo and gradually increasing the speed cannot be over-estimated. Also it should be remembered that speed must not be forced.

Sections of the *Etude in D Major* (Number 26 in Czerny, Germer Edition) may also be practiced with good results in note-groups.

Ex. 3 As Written



As Practiced



In the fifth, sixth and seventh measures divide the right-hand sixteenths into groups of three notes each and strike together the tones composing each group (with given fingerings).

The use of whole notes for preliminary work insures slow practice. Although some of these groups will be discordant, the practice of them in this way for a short time should not highly offend the ear. When the changes can be made with ease, the notes may be played in succession, as written. It will be advisable to continue the counting of four to each combination of sixteenth notes until smoothness is acquired. Later the metronome may be used and speed gradually increased.

Camouflage Scales

By MARY E. MCVEY

Do YOUR pupils "forget" to practice their scales and exercises? Then do not mention them by name for a while and give plenty of pretty studies and pieces that fairly sparkle with scales and arpeggios. The first of the *Twenty-Four Brilliant Preludes* by Concone, Opus 37, will cure forever the most stubborn case of careless and faulty C scale fingering. Every pupil will work harder on a piece he "likes." It is the teacher's job to see that the sugar coated pills she gives him have real medicinal (technical) value.

When the pupil has acquired technical facility by mastery of "camouflaged" scales, he will be ready and happy to return to regular scale practice in various rhythms, thirds and sixths.

"Monotony is the death of music. Nu-
ance is the antidote for monotony."
AUCER.



A FAMOUS SCHUBERT HOME

Here in the shadows of the famous Karlskirche in Vienna Schubert wrote many of his best known works

A New Theory of Pianoforte Tone Production

By DAVID ALBERTO

EDITORIAL NOTE:—The author of this article has gone deep down into the bed rock of a question which for some years has been uncertain soil for the delving of the student of piano tone and its peculiar features. Individuality in the quality of tones produced by the different great artists at this instrument has long been recognized as one of their chief dynamic holds upon their public. Just how they have accomplished some of these results has piqued the cunning of many an inquisitive musical mind. In the following dissertation the manner of achieving some of these effects has been placed so plainly before the reader that many should be diverted as well as profited not a little by trying their own skill in securing similar recompense for their efforts.

UPON NO question is there so much contention among pianists as that dealing with tone production. So far has this gone that today we find two distinct schools—the one treating the piano as a cold, the other as a warm instrument. The one school asserts that it is not within the power of the pianist to alter the quality of a tone after the note is struck; the other claims that such possibility exists.

Before entering into details, let us consider types of pianists representing these opposing attitudes. The one type was probably best represented by Signor Busoni, the other is represented by M. Paderewski. We readily realize which school each represents and through the difference in attack employed by them we shall be able to draw certain conclusions.

In striking a note or chord Signor Busoni attacked the note or notes from a position directly above such note or chord,

and thereafter no attempt was made to affect in any manner the quality of tone. M. Paderewski uses an entirely different and more complicated method of attack, and is frequently seen entering notes in a more or less slanting manner. After striking the note the wrist frequently describes one or more circular movements, sometimes slowly, often rapidly; and that many other attempts are made of affecting the quality of tone after the note has been struck is evident.

Now the question arises, does M. Paderewski succeed, or are his various motions so much beating of the air and as much wasted energy?

Nothing seems more logical than the inference that, since the hammer during a certain period, which occurs between the time it is set in motion and the time it is arrested in its course by contact with the strings, is free from any part of the working mechanism directly associated with the key, any means of controlling it are beyond the performer. Nothing seems more certain, and an ocular sense tends to fortify this theory to a point beyond contradiction.

Therefore we conclude that the piano is a cold instrument, and so convinced of this do we become that any contradiction which an aural sense may arouse is immediately put down as humbug. Then why all these excess movements of M. Paderewski, and why that caressing attitude of M. de Pachmann?

Altering Tone

WOULD IT not be wise to examine further into the possibilities of altering tone quality?

As a first experiment we may attempt the following: strike a note, sustain it

with the damper pedal, then gently wave to and fro a sheet of music above the vibrating strings. Immediately a pulsating commences in direct rhythm with the movement of the paper.

The cause of this pulsating is due principally to the disturbance of the air in juxtaposition to the strings. As to whether the systole and diastole of a vibrating body is directly associated with this pulsating, the writer is at present unable to say. What concerns us chiefly is the fact that pulsations are excited in this manner.

The next point arises: is it possible to obtain this pulsating quality in another manner? Again let us strike a note and sustain it with the pedal. Now, instead of moving the air, let us gently shake the piano sideways (of course with these experiments I am dealing with a grand piano; with an upright the movements and directions must be altered accordingly). Upon swaying the piano from side to side a similar result is obtained, and the greater the shake the more marked the pulsation.

At first consideration we may think it an absurdity to believe it within the power of the performer to move to any extent an instrument of a thousand or more pounds. It is this very point which for so long has prevented us from analyzing this possibility of affecting tone quality; for the movement required to produce the quality of tone so characteristic of M. Paderewski is infinitesimal and invisible. In proof of this it is only necessary to strike a note with the little finger and then to describe a circular movement with the wrist, at the same time pulling the key from side to side. Thereby the most mediocre pianist can with ease procure a true Paderewski quality.

We now arrive at the last part of our discussion; for we must consider to what extent tone quality is affected and how we really have succeeded in producing piano to be anything but a cold instrument.

The truth of the last statement upon the first; and the first depends upon the various speeds at which the instrument may be shaken, upon the distance short (but always infinitesimal) which the instrument is moved, the manner of shaking, whether spasmodically.

Finally, it occurs to us that a new art of technic has arisen, "the art of shaking," and for one more reason we admire that greatest of all "performers," M. Paderewski. Whether he is conscious of the means employed in obtaining such qualities matters for art is greatest when it is done consciously.

As to the effect of this discovered present pianoforte methods, it is probable that a third school has been created. Such a school would be based upon three new factors: that varied qualities can be obtained by knowing why varying timbers are produced; and that we eventually have definite methods for obtaining such qualities. A pianist accepting this theory naturally change his attitude toward the instrument when realizing the possibilities. Even the composer would find the piano a far warmer instrument for reproducing his impression than has heretofore imagined.

In conclusion it may be stated that Eastern reproducing piano concertos have accepted this theory and have experimented with various mechanical devices in an attempt to reproduce of tone.

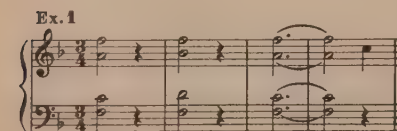
Arranging Music for Toy Orchestras

By GLADYS M. STEIN

IN ARRANGING music for a toy orchestra the most important thing to remember is to keep it simple. The children most interested in these orchestras, those from six to twelve years of age, often do not know even the rudiments of music notation. If they have too much difficulty in learning the music they will not enjoy the class and will do poor work.

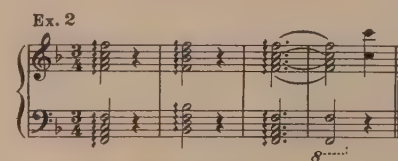
The old folk songs are the type of music best liked by these classes. If they can sing along with their playing, so much the better.

The piece called *V and I Waltz*, better known among the pupils as *Where, Oh, Where Has My Little Dog Gone!*



has a piano part tuneful but weak for the rhythmic orchestra, since here the piano

is the melody instrument and must be heard at all times above the rest. Therefore, it may be added to in a way possible to anyone with an elemental knowledge of harmony:



The triangle being the next most musical instrument is given the same rhythmic pattern as the melody.



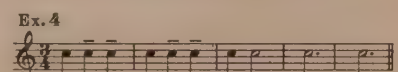
(In case there are too many triangles, the high-pitched ones only should be used for accents or in the loud measures.) The drum is an important instrument in the orchestra and is given the same part as the

triangles. The drummer should be one of the most reliable players of the class.

To the younger pupils of the orchestra are given the cymbals, wrist bells, small bells, castanets and so forth, these children being placed in the charge of an older pupil. In fact it is wise to have a responsible pupil to look over each group of instruments. They soon become proud of the responsibility and the whole class does better work.

If the younger members of the orchestra who play the cymbals and bells are unable to read the scores, they can yet count the number of beats in a measure and play on the first count of the measure in $\frac{3}{4}$ rhythm or on the first and third beats in a $\frac{4}{4}$ measure.

The tambourines can be played either by striking or shaking and are useful in accenting the music—a strike on the heavier accent and a shake on the lighter. The notes with the lines over them are to be played by shaking the tambourine.



The nightingale is effective if not used too often, especially as a trill in the first four measures of the piece. The only

trouble with this instrument is a pupil who has it wants to play all the time.

It is necessary to have the children serve the expression marks, and a little training, they soon do it. Instruments cannot be in use all the time; but a rest of longer than a few measures should never be made, if avoided. Children lose count all too easily.

The parts for the different instruments may be written on slips of manuscript paper. When the orchestra is in recitals each pupil may carry his and hold it upon his lap. This will bother and noise than the use of racks.

The teacher may study the instrumental combinations used in other countries and try for the same effect with the toy instruments. These orchestras are a help to both the teachers and the pupils, well worth the time and work.

"The crying need of music in this day is not more people who will pay to listen to music. Artists are needed who will play concerts of genuine beauty before the public, not a struggle to make money."—W. J. HENDERSON.

A Musical Sport of Other Days

Canons, Rounds and Catches

By EDWIN HALL PIERCE

PROPOSE, in some informal gathering, you should strike up a song, and, after you had sung a measure or two, some one should join in, not at the point of the song where you were, but from the beginning, so that his first measure sounded with, say, your fifth measure. The result is at least ten to one that it would be in discord. It might be taken good-naturedly as a piece of jolly foolishness, but probably would not be "music."

It is "probably" because there is a possibility that it might be music after all; but very few tunes are that way. That is why they imitate themselves after just the proper interval of time they make a canon. Many musical historians believe that the device called canon, which has a very important place in the structure of music of the more elaborate sort, is based in the curious little popular ditties known as rounds and catches, took its art from the accidental discovery of the fact just mentioned.

One of the oldest musical compositions of the present time, dating from early in the thirteenth century, is the round *Sumer is I-cu-men* (Summer is a-coming in). The manuscript, which is preserved in the Bodleian Museum, has the song written on one staff, as if for a single voice, with a mark showing the point at which the second, third and fourth voices join in. We quote it here in modernization.

Sumer is i-cu-men in, Lhud-e
 cu, Grow-eth sed and blow-eth
 and springth the wo-de nu. Sing cu-
 Aw-e bleat-eth af-ter lomb, Lhouth
 er cal-ue cu. Bul-luc stert-eth,
 uert-eth Mu-rie sing cu-cu.
 cu, cuc-cu. Wel sing-es thu
 cu, Ne swik thu nau-er nu.

Modernized Version

Summer is a-coming in,
 Loud sing, Cuckoo!
 Loweth seed, and bloweth mead,
 and springeth the wood now,
 Sing, Cuckoo.

Ewe bleateth after lamb,
 Loweth after calf (the) cow;
 Hock starteth, buck vertheth,
 Merry sing, Cuckoo,
 Cuckoo, Cuckoo!
 All singst thou, Cuckoo,
 or cease thou never now.

The original is in the old plain-song style, except that the staff has six lines.

in place of the usual four (not five) which seem to have been the standard in this ancient style of writing music.

The four voices which sing the round proper would need to be either all tenors or all sopranos, for proper effect; but, besides these, to make the harmony richer and fuller, there is an added pair of voices, two basses, whose parts, written down in one corner of the manuscript, are styled *aptes* (foot). These are not imitated from the other voices, but are independent, and are repeated over and over again as long as the singing lasts. We quote them here:

Ex. 2
 Sing cuc-cu nu, Sing cuc-cu,
 Sing cuc-cu Sing cuc-cu, nu,

It would be perfectly possible for a group of good singers to render this round entire from what we have quoted here, but if you would like to see what it looks like printed in full score, look up the article *Sumer is I-cu-men* in, in Groves' "Dictionary of Music and Musicians." An interesting facsimile of the original old manuscript is also to be found there. The words, which look almost like a foreign language, are in pure English of Chaucer's day.

In discussing a "canon" let us get rid of the idea that it has anything to do with the military weapon of that name (which is, by the way, spelt with two *n*'s). It does, however, have some trace of the significance of the word "canon" as used in the expression "canon law," that is, a rule or standard of procedure. But there is one important difference: the rule of a musical canon is not something forced on the composer by outside authority but something which he chooses according to his own fancy, and, having chosen, adheres to faithfully for the time being. Specifically, the rule is that one voice or part shall imitate another voice or part exactly at some certain interval of time and at some certain interval of pitch. The wide generality of this rule makes possible a great variety of canons. Later on we shall describe the more important of them.

A round may be technically defined as a "canon at the unison," for two or more voices, the interval of entry being usually an even number of measures and corresponding to one line of verse. Teachers of sight-singing classes in schools and elsewhere very often use a few "rounds" as good material to cultivate promptness of attack and independence in holding one's own part: incidentally, they are often a source of pleasing merriment. One of the most familiar is *Three Blind Mice*.

In no country have rounds been so extensively cultivated and so genuinely popular as in England. In 1609 Thomas Ravenscroft published a large collection of them, including also some with Latin and some with French words, and the fact that he afterward brought out no less than three other books of the same kind shows that there was a popular demand existing. In 1763, Warren began the publication of a periodical devoted to rounds, which continued for thirty-two monthly installments and numbered several eminent musicians

among its contributors. With composers on the continent of Europe, on the other hand, rounds are very scarce, though Cherubini is to be credited with one, *Perfida Clori*. Beethoven wrote a few vocal canons at the unison, but as the interval of time in imitation is closer than that used in a round, they would not be classed as rounds. One of the few really beautiful and artistic rounds is *Wind, gentle evergreen*, by Hayes. Unfortunately it is too long to quote here, but we give instead a clever little one by some unknown author, celebrating the addition of a large new bell "Great Tom" to an already famous chime.

Ex. 3
 Great Tom is cast, and
 Christ-church bells ring one, two, three, four, five,
 six, and Tom comes last!

The "catch" is a variety of round in which, by the clever use of rests, the order of words become so mixed in performance as to develop some unexpected and humorous senses. For instance, there was one having its words chosen from the cries of various street-hawkers. "Fresh mackerel, just from the sea. Here's a chance for bargains in cast-off clothing. Rags and empty bottles. Shrimps, all alive." When all the voices get well under way, we are somewhat surprised and shocked to observe that the empty bottles are from the sea and the cast-off clothing is all alive.

Catches were already known and popular in Shakespeare's day. Certain of the little tuneful snatches (not complete songs) that are found here and there in his comedies were undoubtedly well-known catches, and probably were so sung on the stage. In the time of Charles II, catches reached the height of their popularity and have since declined. The words were often of such a coarse and ribald character as to be unquotable in respectable circles at the present day, which is unfortunate, as the music was in some instances very clever and tuneful.

Singing of the Round

CONCERNING the subject of rounds, a few words in regard to their manner of performance will not be out of place. Rounds may be for any number of voices, from two up to ten or a dozen, but three or four is the favorite number. One voice begins alone; when that voice has reached a certain place marked by a star or a double bar, the second voice begins at the beginning, and, when the second voice has reached this place, the third voice begins. Each voice, as soon as it has reached the end, begins again immediately at the beginning, so that the round may be kept up indefinitely or until the voices give out. Practically, however, it is usual for all to stop together at the moment when the last-entering voice shall have sung the whole selection twice through. This is the modern custom, but the old original way is said to have been for each voice to

drop out singly as soon as it had sung the music twice or a certain number of times through, thus diminishing the number of voices one by one until the last was left to finish alone.

The present writer has a very pleasant recollection of the rounds sung by three companions on a camping-trip a number of years ago, sitting before the open door of the tent in front of a camp fire in the evening. They ran short of repertoire in a few days, and he was called upon to compose rounds, using for the words various little doggerel verses furnished by the others. It seems strange that this simple and cheerful little recreation is not more widely in vogue.

Canons

A ROUND is merely what a mathematician would call a "special case" of canon. Canon proper has immensely greater varieties and possibilities. For one thing, the imitation is seldom at the unison, but more often at the octave, the fifth, or in fact at any interval whatever. Canons at the fifth are largely used in fugues, though with certain allowances which have become traditional and which keep the parts from getting too far from the principal key. Canons at the second, the ninth or the seventh are not uncommon: those at the third or sixth are rare and seldom very good. Besides all these, there are "canons by contrary motion." That is, whenever the leading voice goes up a certain interval, the following voice imitates it by going down an equal distance, and vice versa. Again, there are "canons by augmentation," in which the following voice imitates the leading voice in notes twice as slow. This latter type has been used by some composers with very fine effect. The reverse of that, "canon by diminution," has, however, little more than theoretical existence; for, if the following voice runs twice as fast as the leading voice, it will soon overtake it and have nothing left to imitate.

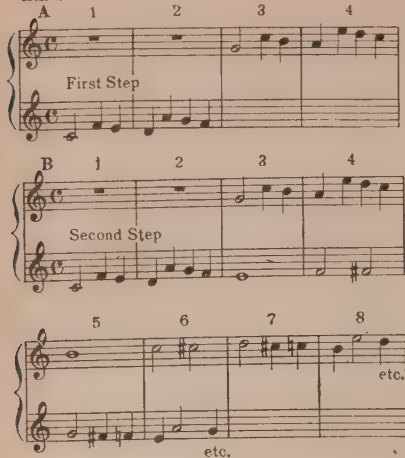
We have said nothing as yet about the interval of time in the entry of the following voice in a canon, but it is usually shorter than in a round. It may be two measures, one measure, or "what have you." It may be only half a measure or it may be two beats of a three-beat measure. In the last case, the result will be a very peculiar changing of accents, known technically as *per arsin et thesin*, a rather barbarous term, as the first and third words are Latin, the second and fourth Greek.

Canons may run through three, four or more voices, but those of too many voices are of little musical worth, as they can be made only by using repetitions of very simple harmonies. Usually, when there are more than two voices, the other voices are "free," which makes matters much easier as well as more artistic.

The young musician may have a feeling that this subject is too deep and mysterious for him to grasp; but this is not the case. If he can write good and correct harmony, it is the easiest thing in the world to write a canon, though a knowledge also of counterpoint will aid him to write a better one. Suppose we show how it is done; then the student can invent some for his own amusement.

Choosing, almost at random, from among the various sorts of canons, suppose we decide to write a "canon at the fifth, after two measures."

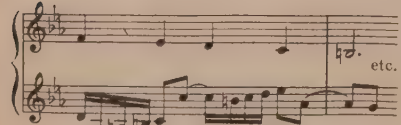
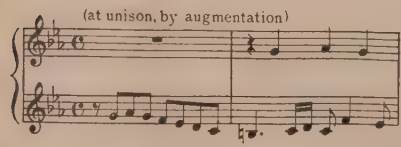
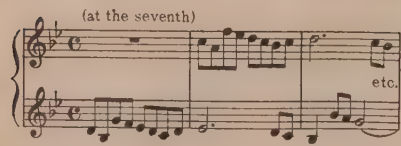
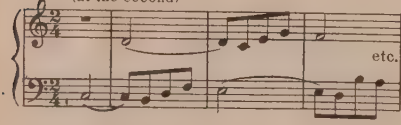
Ex. 4



We prepare two staves with proper signature for what we wish to write and compose two measures of melody on one of them. Now suppose we have chosen the lower voice to lead off. We next copy these two measures on to measures 3 and 4 of the upper staff, transposing it a fifth higher. Next, we continue our melody on the lower staff two measures more, in such a manner as to make good harmony with the fragment we have already put on the upper staff. Having done this we repeat the operation, transposing measures 3 and 4 of the lower staff to measures 5 and 6 of the upper staff. Then we fill out the melody under these latter measures. We proceed in this way, "hand over hand," until the canon is as long as we wish it. If we find it awkward to make a good ending in strict canon, it is allowable to make a "free" ending, that is, one not bound by the rules of canon. Variety in rhythm is most essential. A canon in which the voices are too much alike in rhythm in any one measure is considered a rather poor one.

Having succeeded in one kind of canon, we try other kinds. Here are a few examples of the beginnings of various sorts of canons.

Ex. 5 (at the second)



Nearly all good music, with the exception of church hymn-tunes (which are in solid chords), folk-songs and other simple melodies, consist more or less of a network of independent melodies woven together according to the laws of harmony. Now, in order that there should be a feeling of unity

in the structure, it is common to have the separate voices which comprise this network occasionally imitate each other, especially at the point where a voice enters anew after a rest.

This device has been in constant use from before the days of Palestrina up to the present time, and, while certain composers have been criticized for using it too constantly, yet it is probable it will never be neglected entirely. It is as much used in instrumental music as in vocal, the separate lines of independent melody representing the conventional "voices."

This "imitation," to be sure, is usually free imitation, not bound by the strict laws of canon. But here is the point: the best way for a young composer to acquire ease and grace in handling free imitation is to practice writing strict canons of all sorts both with and without free parts. A marksman who can hit the bull's-eye every time will be quite at his ease when he has only to hit the target.

But aside from the matter of acquiring skill in the leading of voices, there is really a quite respectable number of compositions in strict canon form which are fine music and which sound so spontaneous and graceful that one would scarcely believe the composer had subjected himself to an arbitrary rule in their construction. Without attempting an exhaustive list, we shall mention merely one or two of the most attractive, in each of various classes.

Kunz' "200 Canons for Piano," is a well-known instructive work, useful for developing independence of the hands, but not likely to suggest the possibility of any great beauty in canons. One reason for its being somewhat dry is that in this work the harmony is not enriched with "free" parts.

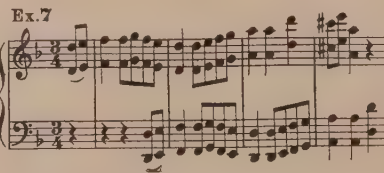
On the other hand, Jadassohn's *Scherzo in F sharp*, beginning



is most piquant and spontaneous.

Canons are by no means uncommon in organ music, Salome's *Trois Canons pour Orgue* being an outstanding example. Gustav Merkel's *Canon in F sharp* Op. 39. No. 3, while a strict canon, is a graceful and charming little piece.

The *Minuet* of Haydn's "String-Quartet in D minor," Op. 76, is a fine example of the use of canon in chamber-music. It starts off:



This example has no free voices.

Jadassohn composed a complete orchestral suite (*Serenade in Four Canons for Orchestra*, Op. 42), in which the various tone colors of the instruments serve to heighten the canonic effect admirably, especially in the *Adagietto* where a theme played by violins and oboe is imitated at the octave below by violoncellos and horn.

The two following examples, both selected from Bach's "Well-Tempered Clavier," in themselves illustrate several varieties of canon at once.



(Continued on page 600)

The Family of Accents

By CHARLES KNETZGER

1. **MELODIC accent.** By a natural law the stress of the voice increases when ascending and decreases when descending; hence, ordinarily, ascending passages require a crescendo and descending passages a diminuendo. The culminating point of the crescendo, which is the highest note in the melody, receives the melodic accent. That is, it is emphasized and dwelt upon more than the other notes in a particular phrase or section.

2. **Harmonic accent.** All dissonances must be made prominent by harmonic accents. Because they are introduced to form pleasing or striking contrasts with their resolutions, they are defiant and aggressive and as such necessarily produce a jar which requires special emphasis. Suspensions, retardations, accessory notes, organ points and modulating notes are dissonances which must be emphasized by the player, as are also all diminished and augmented intervals.

3. **Rhythmic accent.** In this class are included all syncopations, as well as other rhythmic peculiarities. Triplets, quadruplets, sextuplets and other irregular groups of notes require special rhythmic accentuation. Syncopation is a rhythmic dissonance. It displaces or distorts the regular accent causing it to fall on a secondary instead of on a primary beat. Although it was often employed by Beethoven and other great masters, it has been much abused by writers of inferior music.

Yet much of the popular music of the present day contains examples of highly complex and novel rhythmic combinations which are considered characteristic of American music. When in syncopated melodies some of the tones fall between beats, the notes in the accompaniment which fall on the beats must be accented: for syncopated effects cannot be rightly produced or enjoyed by the listener unless the measure accent is brought out.

4. **Metrical accent.** By means of metrical accents the prominent parts of musical phrases are emphasized according to rhythmic grouping. Metrical accentuation throws phrases, sections and periods into relief by proportionate emphasis. When a

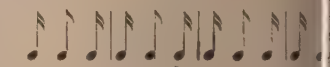
musical period begins with a full it is said to have a strong beginning; it begins with only a part of a measure said to have a weak beginning. In the case the last measure of that must fill out what is lacking in the Metrical accents emphasize only the beginning of a measure, and this includes the fragment of a measure beginning of a period. The strong that measure, added at the end of the period, is the part to receive the accent.

5. **Characteristic accent.** The melodies, songs, dances and marches of different nations have peculiar rhythms which require special accentuation to them due significance. A characteristic element is thus imparted, which makes melodies distinctly national. These are exclusively rhythmical, mark time in a peculiar manner, independent of weak and strong beats. The polkas, mazurkas and waltzes of Chopin, the waltzes of Haydn, Beethoven and Mozart, the dances of Bach differ essentially from music written in the same forms by other composers. The wild dances of the Hungarians exhibit sudden changes in rhythm and accentuation is an almost constant rubato, varying between the extremes of *ritardando* and *allegro*. The Hungarian dances have the following peculiar rhythm:

Ex. 1.



Ex. 2.



American jazz is likewise rich in interesting rhythms.

6. **Rhetorical or dramatic accent.** A species of accent is used to draw attention of the listener to certain phases of the music. It gives the impression of exclamation or dramatic effect and serves to bring out the climactic points in the music.

Rainbows

By RUTH J. MORSE

IN PIANO teaching I have found both valuable and interesting an exercise which we call "Rainbows."

The pupils are first taught to form a major triad which they discover to sound like *one, three, five or do, mi, sol* in a scale. Later on the make-up of the triad is found to be of two intervals, one of four and one of three half steps, the triad being called major-large, or minor-small, according as the larger or smaller interval is at the bottom or top of the chord.

A "Rainbow" is made by playing notes of the triad successively in four octaves up and down, alternating hands, and putting the left hand over to the fifth and highest C, if that is the triad used.

This makes a great curve of notes which can be compared to an arch of twenty-five lights of even size and color. Little pupils with short arms play only two octaves,

putting the left hand over for seventh note. But even this "Rainbow" often brings a sense of joy and of joy in using so much of board and in producing such a lovely sound.

The momentum of this exercise out a good sense of pulse to the fingers adjust themselves differently down and going up. Another stage is the unconscious training in which is being gained. If pupils are playing their scales with the principle of each, rainbows may be profitable in all three positions of each triad. Inversions should seldom be given after the first year of work.

In work with advanced pupils "bowing" may sometimes be used up and fix in mind the notes of the chord or passage.

"There are various means at the disposal of every ambitious student who is at all eager to acquire complete information in this sphere of art. It is marvelous to see so many books on music as one finds in American libraries. The leading music publishers have an endless number of books of an illuminating nature, while your fine music magazines just teem with intimate soul-gratifying material. There you have enough sources to which any sincere student may go if he desires thorough information in his effort to delve into the lives of the various composers, especially those whose compositions he desires to master."—MARIA CARRERAS.

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Creative Music in the Classroom

By ALICE M. HARRINGTON

TEACHING public school music, a branch of the subject very frequently neglected is the developing of creative ability in the child. This should not be so, for the average child who has reached the seventh grade possesses the ability to do simple words to correspondingly simple melodies if encouraged to do so. In so doing he promotes within himself a greater understanding of music which increases as he grows older and his powers expand. It is much easier for the teacher to follow along a cut-and-dried routine than to strike out boldly into this field where she seems to think will bring about satisfying results. However, the definite procedure from the rather definite procedure of a particular method may require more than justified by the greater joy and deeper appreciation brought about by the exercise of the creative faculty and the teacher who desires to make the study of music a joy to her class, will make every attempt to encourage originality in music.

One reason why teachers do not do this particular phase of the subject is because they have not decided on a definite line of approach. They have not asked themselves what the child is capable of in order that success may be obtained. They take it for granted that any procedure in teaching music will lead into the broader field of imitation. Undoubtedly, there are children who can compose melodies without need of help, but these can hardly be compared with the average child, and, as exercises are made up mostly of children of average ability, it is their needs that are considered and met. It would be better for the teacher not only to sum up her knowledge she thinks it would be better for a child to have but also to try to teach the child to use that knowledge in giving expression to his musings.

Training for Observation

OF THE first steps leading to the awakening of interest is the training of powers of observation in the matter of music. A child looks at a song and notes the key signature, notes, and all very necessary things to observe but the means through which the melody is secured are seldom called attention. What are some of these? The most important are scale-line, chord-line progression, sequence, repetition and cadences. Many would perhaps think these terms unobtainable to the child, but experience has proved that he can understand meanings and can make use of these in writing little songs.

The easiest form for the child to understand is the scale-line progression, in which the melody is written, up or down, along the line of the

scale. The progression may consist of two or more notes following the same direction, but they must always move stepwise. Any stepwise movement may be classed as a scale-line progression. Having called the child's attention to this melodic device, the next thing to do is to plan a series of drills to make him develop skill in recognizing and using this factor. In the matter of recognition, the work may be based on the music reader. By questioning, the teacher can help the child to find such scale-line progressions as appear in the song being taught. Scale-steps, the direction of the progression, and change of direction, should also be noted. Exercises similar to the following might be dictated:

1. Key signature, one sharp; time signature, 2-4; begin on *do* (within the staff). Using eighth notes, write a scale-line progression of five steps upward; fill out second measure with rests.

2. Key signature, two flats; time signature, 4-4. Using quarter notes, begin on *fa*, down one scale step, return to *fa*. Progress upward to *do*.

3. The teacher sounds *do* on the pitch-pipe. Beginning from any scale step, she next hums a scale-line progression, either up or down, and then asks the children to write what they have heard. Variety in note values and rests may be introduced.

Sight-Reading Facility

THESE EXERCISES are merely suggestive and, if used, must of necessity begin with simple progressions and increase in difficulty as the child acquires facility in notation. By far the greatest stress should be on exercises similar to type 3. Drill on scale steps, in the matter of recognition and use, makes for greater skill in sight reading, for the eye soon becomes accustomed to taking in the progression at a glance and, when the first note of the progression is recognized, the naming and singing of those that follow involve very little in the way of problem or effort for the child.

The next step in the study of melodic devices is chord-line progression, in which the melody moves by a skip or by several skips along the line of some chord. First, a child should be taught that chords are the result of the building up of thirds. This should be followed by thorough drill in chord-building and the singing of the tones singly and in harmony. The tonic, dominant, and subdominant, or, in other words, the chords built up on the first, fifth and fourth tones of the scale should receive the greatest stress. Through this drill, the child should be made to realize that the chords may be used in any position: that is, the tones of the chords do not have to be written in any particular order. An explanation of the narrow skip which is merely the skip of a third, and the wide skip which means any interval larger than that of a third should be taken up next. Original exercises somewhat on the order of those previously suggested, but follow-

ing chord-line instead of scale-line, should be made the basis of much written work. Two points that need to be emphasized are: (1) After a wide skip, the melody line is apt to turn and progress in an opposite direction; (2) It is possible to change from chord-line to scale line, or vice versa, at any point in the melody. Drill on chord-line, if carefully given and of sufficient quantity, proves an invaluable help to children in the singing of two-part and three-part songs.

Analyzing Songs

HAVING had drill on the scale-line and the chord line it is well to let the child analyze the songs which he studies, telling where he finds scale-line and single scale steps, and where he finds chord line and single skips on chords. For written work to augment this analysis, it is suggested that the children be given mimeograph copies of simple songs and directed to show by some distinguishing sign where they find the different melodic devices which they have been studying. For instance, a circle might be used to enclose chord-lines and a rectangular figure to enclose scale progressions. Children take great pleasure in analyzing music in this way and they unconsciously commence to listen for these devices in compositions other than those which they use in their daily work.

Sequential form is the next device to study. To define this in terms which the child will be able to grasp, it is necessary only to state that it means reproduction of a group of notes following the same pattern, each new group beginning upon a different scale step. Many illustrations can be found in the music readers. Sequential studies which are used in the daily singing lesson to develop pitch, and so forth can be made to serve as a point from which to start.

The exercise from which the teacher decides to work should be written on the board and attention called to the pattern being followed. The figure used in each repetition should be marked off into phrases in order to call to the child's notice the way in which the original figure is being modified and repeated.

Children should be asked to suggest other melodic phrases which could be used in sequences, and each figure should be written on the board and sequences sung from it. For written work, the teacher may sing or dictate an adaptable phrase and ask the class to write the figure and build sequences from it. The child should be encouraged to begin his repetition on tones other than the next scale step and to get away from slavishly following the same general direction.

Repetition and Cadence

TWO DEVICES remain to be taught—repetition and the cadence. Repetition differs from the sequence in this—it is the exact reproduction of the notes used in a melodic figure, whereas sequence is the repetition of a pattern using notes different

from those expressed in the original statement. Then, again, repetition may mean the use of the same note two or three times in succession. Through analysis, the child should receive drill enough to make him thoroughly understand the difference between sequence and repetition. In the matter of cadences it is necessary only to teach that when half way through the melody it is well to stop on some tone of the dominant triad. This solves the problem of the semi-cadence sufficiently for his needs. For the closing cadence, emphasize the fact that *mi, sol, ti* and *re* are good notes to use before the closing tone which in early attempts to compose should always be the keynote. Mimeograph copies of melodies for analysis should be used to test the child as each new step in melody writing is developed; but by far the greatest amount of analysis should be done from the music reader in connection with the singing lesson. This constant analysis helps not only in melody writing but also in sight singing.

Having become familiar with these different mediums through which variety in melody may be secured, the child has reached the point where he is ready to set words to music. It is much better to begin working with words because they have an emotional value in stimulating the imagination, and because the rhythm in poetry helps the child to develop rhythmic sense as it applies to music. The easiest poems to begin with are the *Mother Goose Rhymes*. For instance, the first stanza of *Jack and Jill* is a very good selection to work with: 1. on account of its simplicity and its popularity with children; 2. on account of its very pronounced accent; 3. because of its value in teaching the child what is meant by "following the line of accent."

Scanning for Rhythm

THE WORDS should be read aloud. For the sake of getting the rhythm, the teacher should scan it, asking the child to listen for long and short beats in the poem. The fact that there is a long beat followed by a short beat throughout should be called to the class's attention, also that the melody that is to accompany the words can be so planned as to be written in eight measures. This allusion to form is all that is necessary as it is quite natural for children to think music in phrases of four measures. The half-way stop in the words might be noted and the children reminded that at this point it would be well to rest on some note of the dominant chord.

After this preparation the verse should be scanned again and then the teacher should ask the children to plan a rhythmic pattern on which to build up their melody. It will be surprising to note the number of children who will at once decide that 6/8 time is the best medium through which to express this rhyme in music. Next let them decide in what key they want their melody written.

(Continued on page 597)

DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly by
VICTOR J. GRABEL

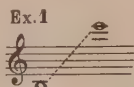
FAMOUS BAND TRAINER AND CONDUCTOR

The English Horn

WHEN WE sit quietly listening to an unusually plaintive, sad, pastoral tune from one of the orchestral voices, a tune lightly accompanied by soft strings and woodwinds, we can nearly always feel assured that no other instrument in the orchestra than the English horn is capable of this weird expressiveness of an almost Oriental tinge.

The velvety, languorous voice of the English horn is unusually effective in characteristic music of a special nature. Its song is best projected as a solo voice rather than as an ensemble unit, for its vibratory utterance is easily obliterated by the vigorous overtones of the other woodwinds, the brasses and even the strings. It is a peculiarly sensitive melodizer and, in order to appear at its best, must present itself in a setting that does not infringe too forcefully upon its colorful and flexible range of effort. Its best appearance in company is as a mildly delineating songster, not aggressive nor raucous, but a trifle sentimental, a trifle Oriental, a great deal pastoral and entirely egotistical. The accompanying group must be subordinate to its effort just as is a group of elders which, in listening to the child story-teller, exaggerates its quiet, wide-eyed eagerness and interest by their own attitudes.

The range of the English horn, as read on the staff, is the same as is that of the oboe:

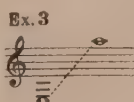


(The newer model of the oboe exhibits the added B flat below this former range:

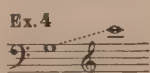


but this extra note, as yet, has not been added to the English horn's scope.)

While the visible range is as above given, the actual sound of its scale compass is a perfect fifth below the actual notation. Thus the English horn is a transposing instrument and a melody, to sound correctly, must be written a perfect fifth higher than it would appear if written for a non-transposing instrument. It also must have a key signature of one flat less or one sharp more than the original signature. Thus its sound range is:



Like the oboe, the English horn is a descendant of the old schalmey-pommer family. Its direct lineage is traced to the alto pommer which was a keyed pipe of about thirty inches in length. This antique reed exhibited the following range:



which has not been greatly altered since this alto pommer gave forth its rough, imperfect utterance as a factor in the mediaeval orchestras.

Orchestral Voices

A Few of the Odd Woodwinds

By ARTHUR OLAF ANDERSEN

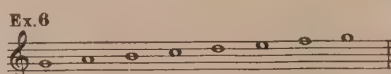
The pipe of the English horn is thicker and longer than that of the oboe, terminating in a peculiar bell, somewhat pear-shaped or bulgy in appearance. Its mouth-piece tube is a trifle longer than the oboe's but slightly bent in an outward and downward direction from the player's lips. The three joints, upper, middle and bell joints, are similar to but larger than those of the oboe.

The technic of both the English horn and the oboe is the same although the larger reeds employed make the tonal emission of the English horn somewhat easier of control. The lower range of this instrument is inclined to be rather expressionless and unpleasant whether in *f* or *p*.



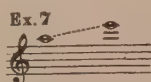
Half tone trills on the B and C are impossible as is also the whole tone trill on B. The whole tone trill on C may be effected only with considerable difficulty and rather unsatisfactory results.

The middle register:



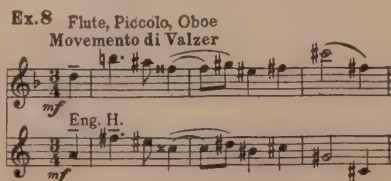
is the most useful and the most flexible portion of the range. It is full, rich, throaty, in the contralto sense, and extremely expressive.

The rest of the upward range is considerably like the same register on the oboe but without the latter's fullness and brilliance:

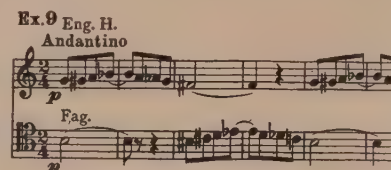


There are three semi-tones above this range, F, F# and G, which because of their disagreeable quality are rarely used. Trills are technically impossible on these impractical top notes.

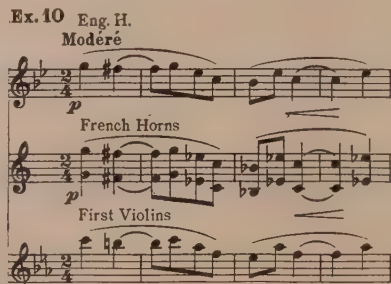
The uses of the English horn in ensemble are singularly limited to light passage work with strings and other woodwinds, but even in this capacity it lends but little to the general tonal scheme outside of a mild assistance in melody doubling and a somewhat unsatisfactory harmonic filling. In the following extract, from Charles M. Loeffler's Symphonic Poem, "La Villanelle du diable," an exceptionally fine passage of melody doubling is exhibited:



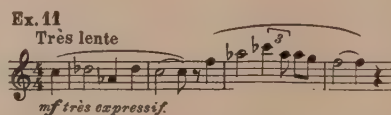
Honegger, in "Le Roi David," uses it in a duet capacity with the bassoon in the *Cantique du berger David*, with a very soft accompaniment of two clarinets and high violins:



Another interesting example in ensemble is disclosed in Debussy's "Iberia" in which the English horn doubles with soft French horns and first violins with accompanying oboe, clarinet, piccolo, flute and strings:



A lovely bit of English horn melody is found in Chausson's "Symphony in B Flat," slow movement.



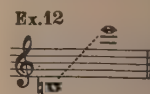
In this solo passage, due consideration is paid to the egotistical attribute of the instrument, as only very soft tremolo strings in *ppp* are used as a background for the quaint, haunting song utterance.

Taken all in all the English horn is a specialized instrument requiring careful handling in order to disclose its presence to the listener. Thus its usefulness is best asserted in music of a weird, Oriental nature or in expressions depicting the pastoral, the quieter moods of the elements, or in the song of the lonely shepherd. It has gained considerably in popularity during the last thirty years, the modernists finding vast possibilities in its exotic voice.

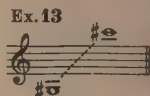
The Oboe d' Amore

ANOTHER member of the double reed family, the oboe d' amore, which has not been much in evidence since the days of Bach, has recently been re-discovered by the composers and we find it in the orchestral scores of such well-known writers as Strauss, Ravel and other modernists.

This mezzo-soprano oboe is a transposing instrument, slightly larger than the oboe. Its written range is similar to the oboe except for the low B flat:

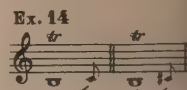


the sound, however, is a minor third below the written note:

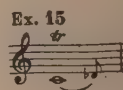


Consequently the music for this voice must be three flats more or three sharps than the original signature. A composition in A major should be notated in C major. Or a work in F major should be notated in four flats. Its best keys are those having sharp signatures for, in cases in which the three sharps are subtracted from the sharp signature, the number of accidentals with which the player must contend is agreeably lessened.

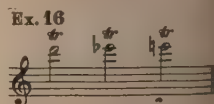
The fingering of the oboe d' amore is the same as is that of the oboe. The two trills which should be avoided are the half and whole tone shakes.



The trill on middle C is nearly impossible, especially the half tone trill on D flat:

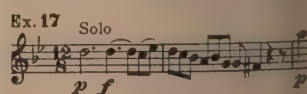


Other trills which find no place in the technic of the instrument are:



The tone quality of the oboe d' amore is not as pungent as is that of the oboe. There is manifest a smoothness and serenity of song unusual for expressions of tenderness and devotional feeling.

The following excerpt for oboe d' amore is garnered from Bach's secular "Phoebus and Pan," Aria No. 9:



Another bit of melody for this instrument, from Ravel's *Belero*, accompanied by two bassoons and tenors in a typically monotonous, Spanish figure and soft low strings, admitting the hautbois d' amour.

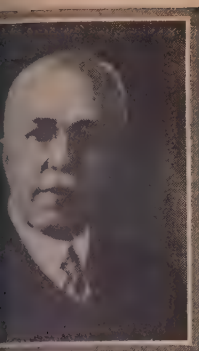
(Continued on page 583)

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Popular Music?

Four pupils of high school asked me if I would teach them popular songs. I told them I would teach them in sight reading, and if they really cared for these songs they could learn to play them with my help. This doesn't seem to be true, however. They enjoy it, but they say they are bored when they play "classical" pieces. What to do with them?

Pupils do not care for Bach or more serious minded students. Would it be advisable to omit "Inventions" (that is, not force them, since they probably will not go beyond the fourth or fifth

—E. M. K.

to have on hand a list of bright, active modern pieces of all grades, to break the monotony of a too rigorous program. Sandwich these in between older classics, giving a modern or a Bach Invention; a Mozart or a Haydn come next, then another modern. Pupils like variety; it pays to change style radically from one piece to the next.

For the pupils that popular music is not a serious study any more than for the serious student, piano clippings are suitable for a literature. Let them read such themselves, if they like, and let you about points that they do not understand. Perhaps as they become familiar with better music popular trash will have less of its seductive appeal.

Modern Technical Methods

are studied piano for at least ten years, and have given recitals of good success. Here is the first of a series of letters from a teacher who has always been taught to lift the fingers in slow practice is absolutely essential.

When I changed teachers, going to a new one, who says that lifting the finger is a waste of time. The reason is that it creates tension in the

sequently I find myself very disturbed over both my own playing and my teaching; for after 10 years of good playing I find myself having to go back to simple exercises to correct some tension which has occurred through lifting in slow practice.

ing heard so much about the futility of finger lifting, I am king your opinion of it. My teacher does not approve of lifting even for the beginner, away from the piano. His is, as I see it, entirely the right method, for beginners and old pupils alike. I realize that the use of arm-weight is essential to tone production but believe that strain in the wrist is unnecessary to a small degree, so I understand that arm-weight cannot be used in playing.

are therefore apparently different methods of teaching bass and two distinct methods of lifting—at least in regard to the point of finger lifting. Which is correct?—P.

early days of clavichord playing, the touch was so light that fingers alone were sufficient to produce all the necessary effect. It became a dictum that, in the days of ease and grace, the hands were kept perfectly level, and should be kept up and down or sidewise except in absolutely necessary.

In the early nineteenth century, however, the piano action grew heavier and more tone-power was constantly demanded of the expert pianist. In order to satisfy this demand without disturbing the conventional position of the hand, resort was had to raising the fingers high in the air, thus hitting the keys harder and harder.

It took courageous innovators, especially Chopin and Liszt, to relax these rigid rules, and to use arm and hand muscles in a freer, more sensible manner. But it was long before the fetish of high-raised fingers waned; even now this fetish has its devoted adherents.

The real reason for this change comes from the discovery that power and repose in playing are secured much more satisfactorily through utilizing such natural factors as forearm rotation and arm-weight. Why, then, rely on the difficult motions of pulling constantly on the fingers and wrists, while mere passive arm and hand movements, properly directed, will produce smoother and better controlled tone? Did you ever realize that the very hit of the high finger upon a key produces a disagreeable noise which vitiates the resultant tone, just as the scratch of a phonograph needle impairs the effect?

On the other hand, the pendulum has sometimes swung too far in the opposite direction, that of gluing the fingers to the keys under all conditions. If, by raising the fingers at any time, clearness is added to a passage, by all means raise them. Scales in double thirds and sixths, for instance, are helped by throwing the fingers slightly outward, above the keys. Also, it is well for young pupils to gain control over finger motions, however little they may afterward be used; hence the "old-fashioned" finger exercises should not be wholly neglected. The wise teacher will learn from experience just where such motions are of advantage, and will not be hide-bound by any so-called "modern methods."

I advise you to follow out the precepts of your present teacher. After studying different systems in this way, you will be all the better prepared to pass judgment on their merits and to adopt in your own practice what you ultimately decide to be the most effective and sensible.

Grading and Accurate Reading

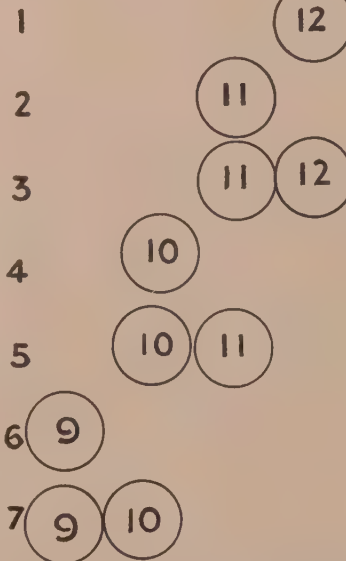
(1) I have just finished Bach's *Inventions* and am also studying *The Art of Finger Dexterity*, by Czerny. I play the 4-5 grade music in *The Etudes* almost at sight, and use the 6-7 grade music for study. What grade do you consider me in?

(2) My small sister (age, nine years) started taking piano lessons last June, and for the first four months did very well; but now she has forgotten even how to read the notes. Often her teacher has to stop her and have her count up the lines to find the notes. She can always figure them out. But she just doesn't seem to care to know them any better but instead just "hits at them." How can this fault be cured?—N. L. W.

(1) Probably your grade is 6 although I should have to hear you play to make sure.

(2) Slow and accurate practice is the only remedy. Try having her practice from the end, instead of the beginning,

of a new assignment. Let her learn the last measure first, then the one before it, and then let her put the two measures together. She should go backward in this way, practicing not more than two measures at a time, until the beginning is reached. If, for instance, there are twelve measures to be learned, let her practice them in this order:



and so on.

Other assignments, in advance or review, should be treated with the same accuracy as to details, until she cultivates more reliable habits.

Renewing One's Piano Study

I would greatly appreciate your advice as regards studying the piano by myself. I studied four years but gave it up five years ago.

Since then I have played a great deal, and have developed my interpretative sense rather than my technique. I am now at college and having many duties outside—including instruction of twelve children. I can devote but one or two hours a day to practice.

How may I best use my limited time, and what studies and pieces would be suited to my case?—I. D.

I advise you always to begin your practice with fifteen to twenty minutes of finger exercises, scales or arpeggios. You will find materials for these in James Francis Cooke's "Mastering the Scales and Arpeggios."

Proceed then to an equal time on more formal studies, those of Cramer, Clementi, or, for more modern études, Arthur Foote's *Nine Etudes*, Op. 27, and Sinding's *Twelve Concert Etudes*, Op. 10.

For the rest of your practice, alternate the classics with the moderns. As to the former, I suggest, for a start, Bach's *First Partita*, Mozart's *Sonata in A major*, Mendelssohn's *Fantasy*, Op. 16, No. 2. For moderns, try Debussy's *Valse*, *La plus que lente*, Cyril Scott's *Pierrot* No. 2, and Rachmaninov's *Polichinelle*.

Work in Early Grades

(1) I am using Presser's *Beginners' Book* for the younger begin-

ners, and Mathews' *Graded Course* for those a little older. What is good to use with Mathews' first book?

(2) I have one pupil who has completed Presser's *Beginners' Book* and half of the "Students' Book No. 2," in twenty lessons. About how much should a pupil accomplish in these lessons, and what should I give her to go with the "Students' Book"? We are taking up scales and arpeggios in addition to what is in the book. Is this correct?

—MRS. O. O.

(1) With the younger pupils you would find useful "Two and Twenty Little Studies on Essential Points in First Grade Piano Teaching," Op. 38, by Helen L. Cramm. Next in advancement may come "Twelve Piano Etudes for Young Students," by Mathilde Bilbro, or "Keyboard Adventures," by A. Louis Scarmolin.

(2) The pupil has done all that could be expected in so short a time. I suggest your using *Studies in Musicianship* by Stephen Heller, Book I, for this pupil (published by the Presser Company). Certainly scales and arpeggios should constantly be used as a background.

The Thumb Joints, and Changes of Meter

(1) I am at a loss to know what to do for pupils whose thumbs turn back at the second joint, that is, double-jointed thumbs. The difficulty seems to be joined to a tightness between the thumb and first finger, where there is no stretch.

(2) Can you give me any rule for passing from duple to triple meter, or does one simply follow his own feeling about it? I find this change often in songs and hymns, and would like advice about the two meters in the same piece.—G. F. McC.

(1) Strengthen the thumb joint by giving plentiful exercises for passing the thumb under the other fingers, and apply such practice by giving considerable scale work. For young pupils, especially, I should avoid stretches that throw the thumb out of joint, until better control is secured.

(2) Unless other directions are given, such as a change from *Andante* to *Allegro*, I should observe the same length of beat, making a measure of triple meter half as long again as one in duple meter. In a change from common time C to *alla breve* C the beats naturally become twice as fast. But the composer may indicate a still quicker increase, such as that in passing from the *Grave* of the introduction in Beethoven's *Sonata Op. 13* to the following *Molto Allegro*, where a half-note equals

an eighth note in the *Grave* section $\text{♩} = \text{♩}$.

Referring again to the matter of double-jointed thumbs, Mrs. F. B. writes a similar question in regard to several of her pupils. In addition to what I have said above, I may especially recommend a new book of technical exercises by I. Philipp entitled "The Passing Under of the Thumb." This book furnishes a large number of such exercises as I have suggested for strengthening the thumb muscles.

The Young Harpist and Public Appearance

By MARION M. BANNERMAN



A lyre of the Golden Period of Egypt under the Rameses, when harps and flutes in the processions of musicians are the first authentic records of concerted music.

THE HARP probably gives its player more last minute difficulties than any other musical instrument. The violinist and cellist have four strings to keep in perfect condition. The harpist has forty-seven! If an important string, one on which the melody is being played, slips or tightens, due to atmospheric conditions or the newness of the string, there is nothing for the harpist to do but to stop and tune it or to play on with a discord. Therefore the concert harpist's first consideration must be to have no new strings on his instrument, no dead or frayed strings and no false strings. It takes a very well-seasoned player to give a creditable public performance when mechanical difficulties of this kind are to be overcome. The harp must be protected as much as possible from drafts. A chair too high or too low, which tends to make false harmonies, and a slippery floor which will not hold the harp in position in difficult pedal passages, are other conditions that have frequently brought the uninitiated performer to grief. A harpist should always arrange to go over his entire program on the day of the recital, if possible, in the hall where he is scheduled to play, and on the instrument he is to use.

The harpist as well as the pianist frequently has to play on a strange instrument. If he has "tried it over" and knows its assets and liabilities he can bring out all its beauty and cover up any defects, for he will often find that the grasp or touch he uses on his own instrument will not do at all on another. This is partly due to the quality of string. Some are very heavy while others are of lighter quality. Of course a light-weight string cannot be struck with the same force as a heavy string. Also, harps, even good ones, differ greatly in tone. In some the bass may be heavy and rich and the upper register too brilliant or harsh. In others the middle octaves may be full-toned and beautiful and the bass inadequate or smothered.

Confidence an Asset

IF THE performer has given all the recital numbers careful and thorough preparation, if he is perfectly familiar

Almost no other musical instrument has such a romantic appeal to the imagination as does the harp. Its association with royal and religious pageantry of past ages has crowned it with a halo that will not fade. Nor is there another instrument of which the tone in itself calls to the mind so much that is individual. One sweep over the strings will give color to a whole orchestral mass of tone. Its light-some figures can evoke a fairy world with its dancing sprites; or, in mass, it can create visions of the heavenly choirs in "Hallelujahs!" It is for these reasons that the harp has a never fading fascination for its student as well as for its auditor—EDITORIAL NOTE.

with harp and hall, if he knows his instrument is in perfect condition, then when the hour for the concert has struck he should have nothing to fear.

Worry at the last minute can be only a destructive force, never a constructive. When the musician walks onto the public platform he should do so with assurance and conviction of his own ability. Audiences usually are eager to be pleased. Let him feel sure he is going to interest them and he will. Many young musicians grow to doubt their ability and their memories and become addicted to stage fright because they have been allowed by their parents and teachers to appear in public

without adequate preparation. To be sure, frequent public appearances are necessary. The beginner in concert work has to grow accustomed to playing in halls before a "sea of faces," and with each successful performance his confidence and inspiration increase.

But suppose those first few performances are bad or even mediocre. Suppose them accompanied by blunders, by faulty technic, by bad interpretation, perhaps even an open break. Will it not take months and even years to wipe quite out the memory of that awful moment when the mind went blank and the performer "forgot"?



MARCEL GRANDJANY

Eminent French Virtuoso-Harpist, and Professor of the Harp at the Paris Conservatoire.



An Egyptian harper. The picture is that of an instrument reproduced from inscriptions in Theban tombs of the 18th century.

Familiar Numbers to Be Sel

IT IS NEVER well to put nu the program with which the not thoroughly familiar just be composer's name makes the prog well. Better simple things ex well done than pretentious ones entirely rendered. Let the harpist that a slip of the fingers may be but a wrong pedal in the midst cult passage will bring certain d Yet so many harpists rush in pared, whereas the average pia has not this danger to content much more careful.

When a certain well-known h reached a fair degree of amateur in the study of the harp and was to give a recital in her home tow lected for one of the numbers th for harp by Camille Saint-Saëns. months' study she went to Ac to ask her advice in perfecting gram. When she had finishe this number she explained that been working on the composition two months and asked if she sh it at the recital. "My dear," a famous harpist, "I lived with five years before I made an to play it in public!"

Fond mothers and proud teac cannot wait until the found properly laid. The "Ladies' "Men's Club" wants the stude for it, and the mother thinks th the performance is not perfe not matter. Probably it will n the audience who are kind and the young artist, but the possi or near failure puts an immen in the way of the young music

"My three years of resid American Academy in Rome w a laboratory for the working theory. I needed no instruct preciation of the art of music though I had entered the por cathedral of the fine arts th door, I did not yet—in spite mate relation of the arts—unde contact with the other arts co me."—DR. HOWARD HANSON.

ELLA KETTERER

Moderato

© 1930 by Theodore Presser Co.

British Copyright secured

FRANK H. GREY

Allegretto giocoso M.M. ♩ = 108

1927 by Theodore Presser Co.

British Copyright secured

Very effective passages in "double notes," to be played with utmost smoothness. Grade 4.

NAIVETE

SALON VALSE

RALPH C. JACK

Allegro moderato

mf

Ped. simile

rit.

con grazia

rit.

a tempo

p cantabile

The first system of the piano introduction features a complex texture with multiple voices. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with sustained chords and moving lines. The tempo is marked 'molto riten.' (molto ritenuto) and the piece concludes with a 'D. C.' (Da Capo) instruction.

TO A VANISHING RACE

CHARLES WAKEFIELD CADMAN

Op. 47, No. 2

realized Indian style.

At last she answered through her tears,
 "Ah, yes; this, too, foretells my fears:
 Yes, they will come... my race must go
 As fades a vernal fall of snow;
 Like these brown leaves that rust and rot

Beneath my feet.
 The dim ghosts on yon mountain's brow,
 Gray Fathers of my tribe and race
 Do beckon to us from their place!"

Joaquin Miller

Plaintively M.M. ♩ = 56

The main body of the piece is divided into two systems. The first system begins with a piano (pp) dynamic and a 'con pedale ad lib.' instruction. It features a series of chords and single notes, with a 'cresc.' (crescendo) marking. The second system begins with a 'Tempo I.' marking and continues with a series of chords and single notes, including a 'dim.' (diminuendo) marking. The piece concludes with a 'ppp' (pianissimo) dynamic and a 'dim.' marking.

MR. MING
CHINESE DANCE

A jolly descriptive number. Grade 3½

WILLIAM BA

Playfully

p

a tempo

mf

p

mf

rit.

a tempo

mf

p

risoluto

f

mf

f

mf

p

Fine

risoluto

p

cresc.

mf

a tempo

poco rit.

mf

a tempo

The first system of the musical score for 'Dance of the Jesters' is written for piano. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'a tempo'. The dynamics range from piano (*p*) to mezzo-forte (*mf*), with a crescendo (*cresc.*) and a decrescendo (*poco rit.*) indicated. The system concludes with a double bar line and the instruction 'D.C.' (Da Capo).

DANCE OF THE JESTERS

SCHOTTISCHE

careful modern dance. Grade 3

Tempo di Schottische M.M. ♩ = 112

BERT R. ANTHONY, Op. 120

The second system of the musical score continues the piece. It features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *mf*, *f*, and *mf*. The system is divided into two parts by a double bar line. The first part ends with a 'Fine' marking. The second part begins with a 'D.C.' (Da Capo) instruction and includes a first ending bracket. The system concludes with a final double bar line and a 'D.C.' instruction.

One of the best of "chime pieces."
Grade 4.

Andante

CHIMES OF ST. CECILIA

A DESCRIPTIVE FANTASY

WILLIAM WORTHINGTON

The musical score is written for piano and consists of seven systems of music. Each system typically has a grand staff (treble and bass clef) with complex chordal textures and melodic lines. The tempo is marked 'Andante' and the initial dynamics are 'mp' (mezzo-piano). The score includes various dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'f' (forte). The piece concludes with a final system marked 'f'. The score is written in 4/4 time and features complex chordal textures and melodic lines. The piece is titled 'CHIMES OF ST. CECILIA' and is a 'DESCRIPTIVE FANTASY' by William Worthington. The score is Grade 4 and is one of the best of 'chime pieces'.

Note:- The chords representing "Chimes" should be played with a little pressure, and with both pedals.
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Assigned 1930 to Theodore

The first system of the musical score for 'Eventide' consists of two staves. The upper staff features a continuous eighth-note melody in the right hand, while the lower staff provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Tempo I.' and the dynamics include 'rall.' and 'mf'. The system concludes with a 'D.S. %' (Da Capo) instruction.

EVENTIDE

REVERIE

espressivo molto

M. L. PRESTON

An expressive "song without words," Grade 3½.

Con sentimento M.M. ♩ = 72

The second system of the musical score continues the piece. It begins with a 'ritard.' (ritardando) marking and a 'p' (piano) dynamic. The upper staff contains a melody with fingerings (1-5) and a 'cantabile' marking. The lower staff has a 'mf' (mezzo-forte) dynamic. The system includes a 'Poco più animato' (Poco più animato) instruction, a 'Fine' marking, and a 'p' dynamic. The final system of the piece features a 'ritard.' marking, a 'D.S. %' instruction, and a final 'mf' dynamic.

THE CLOCKWORK DOLL

To be played with automatic precision, for the best effect. Grade 3.

Allegretto scherzando M.M. $\text{♩} = 54$

MONTAGUE EWING

14

p

p

p

p

p

pp

pp poco rit.

pp a tempo

p

CONTEMPORARY MASTER WORKS

NAPOLI

A splendid American concert number, Grade 7.

Quasi Tarantella. Presto M.M. ♩ = 184

ETHELBERT NEVIN, Op. 30, No. 3

decrescendo *dim.* *glissando* *p* *scherzando*

sempre cresc. e accel. *ff* *last time only* *ff furioso* *Fine*

glissando *dim.* *p*

accel. impetuoso

Meno mosso Cantando

dolce

Ped. simile

Molto tranquillo

con amore

Ped. simile cantando

mf

dolciss.

2^a Ped.

mf

p

pizzicato con grazia.

espressivo

p

m.g.

m.d.

m.g. m.d.

m.g.

Presto colla primo

dim. e rit.

ton.

pscherzando

2^a Ped.

Revised Edition

Melodious descriptive piece, not too difficult if carefully studied. Grade 8

OCEAN MURMURS

EDOUARD HESSELBERG

pp
l.h.

il canto sempre marcato

r.h.
l.h.

r.h.
l.h.

r.h.
l.h.

r.h.
l.h.

r.h.
l.h.

cantando poco animato

cantando
p
l.h.

molto ritard.

molto rit.

poco ritard.

molto ritard.

a tempo

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

*
THE CAT
 MUSICAL RECITATION

HARRIET BIRDSEY*

HELEN WING

Moderato

By her han-dle I lift-ed the

cat. But Mom - my said to me that that was-n't the way to lift a

cat! She need-n't have told me, I found that out- 'Cause

Kit - ty gave me an e - lec - tric shock! But now she's sleep - ing, O so cun - ning- But I

puzzled surprise and interest

think she's left her mo - tor run - ning.

I SHALL NOT PASS AGAIN THIS WAY

ELLEN H. UNDERWOOD

STANLEY S. EFFING

Andante

Con espress.

1. The bread that bringeth strength I want
 2. I want to give good meas-ure run-ning

give, o'er, The And wa - ter pure that bids the thirst-y live; pour The I want to help the faint-in-
 in - to an - gry hearts I want to an - swer soft that turn-et

day by day, I'm sure I shall not pass a - gain this way. —
 wrath a - way, I'm sure I shall not pass a - gain this way. —

With intensity
 3. I want to give to oth - ers hope and faith, I want to do all that the Mas - ter saith,

want to live a - right from day to day, I'm sure I shall not pass a - gain this way;

want to live a - right from day to day, I'm sure I shall not pass a - gain this way

mp colla voce

colla voce

a tempo

poco rit.

poco rit.

cresc.

cresc.

ad lib.

mp

mp colla voce

HOME FROM SCHOOL

Words and Music by
GERTRUDE MARTIN ROHRER

Allegro

When I come skip - ping

sempre stacc.

tenderly

home at four, and meet my moth - er at the door, O then the house is co - zy, bright, and

sadly

ev - ry - thing is some - how right. When I come skip - ping home at four, and,

gayly

expectantly

softly

no one meets me at the door, and when I "oo-hoo" up the stair and hear no "oo-hoo" an - swer there,

slowly

thoughtfully

Oh then the house is dull and dim, no mat - ter who else may be in, So I run out and

softly *joyfully*

play 'til there! I hear "oo-hoo" and oh, she's here!

THE OWL

Poem anonymous

JOHN BARNES W

Allegretto capriccioso

The owl took his hat and his gloves
last night, His sweet-heart for to see.
When his dad-dy asked him where
he went, "On a def-i-nite ob-ject I'm in - tent, To wit, to woo," said he,
"To wit, to wit, to wit."
But he scarce had stepped out - side the door, When he could not find
his hat or gloves. He saw That the sky with clouds was all o'er - cast,
The rain was fall - ing hard. So he ran fast, "Too wet to woo," said he,
"Too wet, too wet to woo."

er *First Position* piece

Tempo di Marcia

This image shows a page of musical notation for a piano piece. The notation is arranged in four systems, each consisting of a single melodic staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from piano (p) to mezzo-forte (mf). There are also markings for tempo and mood, such as "Meno mosso" and "p misterioso". The piece concludes with a "Fine" marking and a "rit." (ritardando) instruction. The notation is written in a clear, professional style, typical of a musical score.

DANCE INTERMEZZO

An original four-hand number. Very sprightly.

Poco allegro M.M. ♩ = 128

SECONDO

LEOPOLD J.

Section A: *p*, *mf*, *cresc.*, *pp*, *cresc.*

Section B: *f*, *pp*, *cresc.*

Section C: *crescendo*, *ff*

Section D: *a tempo*, *poco rit.*, *mf*

Section E: *f*, *f*, *p*, *Fine*, *Tranq*

Section F: *espressivo*, *mf*, *p*, *cresc.*, *f*, *cresc.*, *ff*

DANCE INTERMEZZO

AUGUST 1930

Page 571

Poco allegro M.M. ♩=128

PRIMO

LEOPOLD J. BEER

p *mf* *f* *pp* *cresc.* *decresc.* *f* *ff* *poco rit.* *mf a tempo* *crescendo* *f* *ff* *Fine* *Tranquillo* *dolce, espress.* *p* *ed espressivo* *mf* *p* *mf* *f* *cresc.* *f* *cresc.* *ff* *D.S. al Fine*

IN DEEPENING SHADOWS

Andante grazioso

R. S. STOUGHT

Ch. Flute

(Echo)

Ch. Vox Humana

Manuals

Pedal

Sw. *p*

Sw. *mf*

Sw. *p*

rall.

a tempo

poco rit.

più allarg.

f

rall.

Fine

più mosso

Sw. *mf*

leggiere

mf Gt.

più rit.

a tempo

f

rall.

a tempo

più allarg.

f

rall.

molto rit.

D. S.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

DREAMY WALTZ

typical slow waltz; of the style now returning to fashion. Grade 2.

Tempo di Valse moderato M.M. ♩ = 54

RICHARD J. PITCHER

p dreamily

mf

mf

p

ritard.

a tempo

p

Poco più lento

ritard.

f Fine

pp

pp

ritard.

a tempo

mf

f

ritenuto

D.C.

ritard.

DANCE OF THE DWARFS

Quaintly imitative. A good staccato study. Grade 2½.

GEORGE BAGNALL

Moderato M.M. ♩ = 108

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A charming easy number by a popular writer.
Grade 2½.

A SLUMBER SONG

MANA-ZUCCA, Op. 63, 1

Andantino M.M. ♩ = 63

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THE OLD CLOCK IN THE CORNER

very characteristic. Almost in the "five-finger position" throughout. Grade 1.

FREDERIC W. ROOT

Andante M. M. $\text{♩} = 126$

p e staccato
"Tick, tock, tick, tock"

sempre staccato

mf

p

f

mf

p

crusc.

fz

rall.

p per - den - do - si

ppp

Fine

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easiest march.

TOYLAND PARADE

H. P. HOPKINS

Maestoso M. M. $\text{♩} = 108$

f

p

ppp

Fine

D. C.

rallent.

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SWAYING ROSES

Very interesting "two-part" writing. Grade 2.

MATHILDE BILB

Not too fast

soft

louder

medium loud

a little softer

soft

louder

medium loud

Slower

very soft

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YOUNG KNIGHTHOOD

A little processional. Grade 2½.

MARCH

M. L. PRES

Alla marcia M. M. ♩ = 108

mp

p

mf

f

Fine

p

p

mf

mf

f

f

mf

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The Pedal Helps the Child

By LUCILLE NANCY WAGENFELDT

HOW INTERESTING are those first steps toward learning how to play the piano! The eyes of the children wide with wonder, and everything is an fascinating adventure. Their little fingers are beginning to glide up and down the key-board. They are coming under control. Stories which are told with tones being learned. But how the child always looks forward to something new—something different! "What are those things down there near the floor? Are they used? What are they for? Can I use them?" These questions are often asked by the ambitious little ones.

Some teachers think the child should be advanced before any pedaling is thought of; but if the desire for it is held too long it may prove somewhat fatal. If its use is strictly forbidden, the child will try to experiment with it on the teacher's knowledge. He is to hold the damper pedal down through all changes of harmony and through all. Doing this, his ear is becoming accustomed to hearing music blurred into monotonous dissonances. Having become familiar with this, he will feel, for a time, correct pedaling is taught, as though things were lacking, because the "buzz" of the ear has always heard is absent. It is a trying task to re-train the ear. It is not better to give the children instruction on this subject before they have bad habits than to let them start on their own initiative and bring about undesirable results?

Develop the Native Ability

CHILDREN have intelligence. Give them credit for it and help them to use it. Very often, almost always, they will call the pedal at the extreme right "loud" pedal. Do not let this error without correcting it. It is not a damper pedal; it is a "damper" pedal. Its use does not increase the volume of the sound. One can play as loudly without

it. But it does change the quality of the music. It sustains the tones.

Without telling anything about right or wrong pedaling give an illustration of both. Have the pupils close their eyes and listen carefully while you play. When asked which way they like better, nine times out of ten they will decide in favor of the one which is correct and will begin to listen to their own playing to see what effect is produced.

A very good beginning for this work is to give the child a book of pedal studies that so clearly illustrate what you are explaining that the student readily grasps the idea. They can be used about the middle of the second year or the beginning of the third—depending on the ability and advancement of the pupils. They quickly see that the pedal should be up while the key is being pressed and that the pedal is used immediately after the key is played—that it should be changed after each note.

The Use of Hymns

AFTER the pedal studies, hymns are very good for illustrating certain difficulties along this line. Besides, every musician should be a good player of hymns. In hymns the pedal should be changed for every chord and note. Gradually work toward using the pedal in pieces—simple melodies are the best to start with, seeing that the pupils change it at each new tone. Remember that the pedal is pressed immediately after the tone is played and not while it is being played. This is called syncopated pedaling. When they come to a run (if they have listened and followed your instructions faithfully) they will intuitively refrain from using any pedal, because it does not "sound pretty." They quickly hear the unpleasantness of runs when played in this manner.

By teaching in this way the pupil's curiosity and ambition are being satisfied, he is being kept from forming bad habits, and he is learning something of great value.

LETTERS FROM ETUDE FRIENDS

Shadows and Gears

ETUDE: One of my pupils like to call a minor shadow because it follows behind its major. In playing his scales one of my children seems to think it fair that the shadow key should have a turn to shine its bright relative major is (No music teacher would object to

the boys is fond of automobiles. In his scales he likes to pretend that working the three gears of his auto. The scale very slowly first. This is a faster tempo is second. When it is played very rapidly, the car is in gear. When the boy plays the same another part of the keyboard, he is using a different car.

LAURA ANTOINETTE LARGE.

Physician Prescribes for Himself

ETUDE: I thoroughly enjoyed those articles in ETUDE which give those of us who are old and yet for various reasons have not the pleasure of musical instruction the encouraging news that in life it is possible to take up an instrument and learn to play it in a satisfactory to oneself, one's family and community.

In my own case, located where there were no teachers and with no money for one, even if there had been, I struggled to enjoy what I could, doing what for my own pleasure and the general

work is that of a physician in a town of a thousand inhabitants. Not until I was forty was it my privilege to have

the services of a professional violin teacher. So, when the opportunity came, I got out my violin and started in to make up for lost time. By having two instruments, one at home and one at the office, I was able to get in at odd moments a reasonable amount of practice.

In two and one-half years, in this irregular manner, I finished my exercises in the seventh position, and I shall soon finish F. Hermann's second book. I do not expect to become a fine player, but what I can do I want to do right; and there is plenty of good music that is playable even for me.

What I have done others can also do, and the benefit to one's self and to one's family is a thing to rejoice in, even if it is possible only to glimpse the heights to which one might have risen if money and teachers could have been obtainable at the age when artists are made.

I have no aspirations toward being a professional musician. I am a doctor. But the pleasure of having a hobby in music is a good thing for those of us who are so inclined.

AN ETUDE FRIEND.

Singing the Counts

TO THE ETUDE:

It seems difficult for children to learn to count without singing the counts. Consequently, when a high note is played, the voice is strained to reach it.

The result is anything but beautiful.

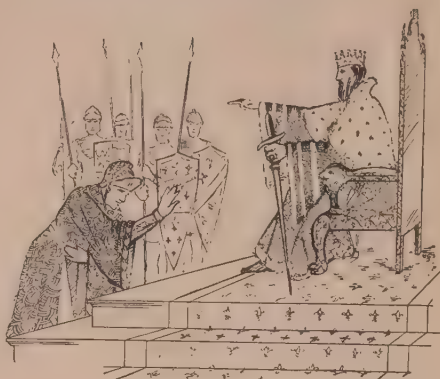
A very effective remedy for this is to allow

the child to do his counting in a whisper. Since one simply cannot sing in a whisper, it will eventually become just as easy for the pupil to count aloud in one tone as to whisper in one tone.

B. M. H.

No King E'er Could Command More!

Where the
Monarch
Usually Had to
Wait Months
and Had to
Pay for All
the Treasures
His Messengers
Brought to His Throne
for His Examination



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THE SINGER'S ETUDE

Edited for August by
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS SINGERS DEPARTMENT
"A SINGER'S ETUDE" COMPLETE IN ITSELF

IN THOSE far-away days when, as remote as 550 B. C., the priests of Memphis and Thebes led their followers to devotion and obedience by the intoning of their oracles, began the discussion of voice production; and it would seem that the farther we have progressed in human history the more balderdash has been engrafted upon this really very simple art.

Now, after all, just what is there about the art of singing that is so mysterious? Why is it that this question of "Voice placement," which, in the end, is, or should be, nothing more nor less than the most natural manner of voice production—why is it that this normal process of nature should be veiled in a lot of jargon that leaves the reader or hearer only more mystified? Yes, why is this, when the whole secret lies in the successful application of the most fundamental and normal principles that run through the production of musical sounds by any and every creature to which the Great Maker gave the power of vocal utterance?

The Elementals

SO, for a little while, let us reason together on a few of these questions of "voice placement," which, in terms just a little more definite, is nothing more than the voice turned into the most natural song possible.

As a very first consideration, let us fix firmly in our minds the great elemental and absolutely essential principle that only "the singing that soars with freedom and ease" is ever going to reach its state of greatest effectiveness. Only the vocal tone, which has been produced with a maximum of relaxation in the organs and body producing it, will have about it that spontaneity and power of being molded to the color of the sentiment to be expressed, that will give it the greatest possible power over its auditors. And mind you that "a maximum of relaxation" is what is here said; for there is no such thing as a result without a cause. There must be a certain amount of physical action in the production of any sort of sound; and no member of the body may act in any physical function without a certain amount of effort and contraction somewhere. It may be unconscious to the individual; but it is there. Were absolute relaxation to be attained and preserved, then the organs would simply lie in an inert state from which no

sound or motion could come. So, when the teacher of singing talks about "perfect relaxation," it is only that state where conscious muscular effort has been eliminated and nature has been allowed to produce a tone with the same freedom, spontaneity and ecstasy with which song pours from the throat of a lark.

Let the singer, with a real voice and musical instinct, but cultivate this freedom of song and she not only has unlimited resources of expressional tone color at her command, but also has the world at her feet.

An Essential

NOW IN THE ACT of song the first, most vital and determining factor is breath. The one who has mastered breathing, has, one might almost say, opened the door of his greatest vocal possibilities. In her excellent book on *Vocal Movement*, Janet McKerrow declares that "not a sound can be emitted by the throat without a movement of the trunk, since the lungs are the bellows by which the vocal cords are set into vibration." With this as a starting point, then the training of those muscles which control the action of the trunk, and of its lower part especially, becomes of vital importance. By them the air is forced from the lungs, to be employed at the larynx in the production of tone. Thus is this part of the body kept in a state of constant motion, either expanding or contracting.

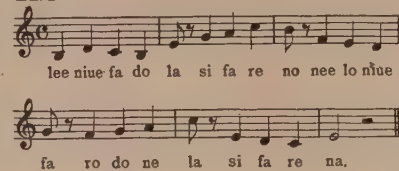
We Begin

NOW, with the shoulders dropped into a relaxed state, inhale an easy, deep breath, with the back of the hand resting on the small of the back to discover if the vertebrae expand backward at the same time that the abdominal muscles are moving outward. By this method the body will be at ease, the thorax will remain open, and the voice will be freed. Until well in hand, it will be better to sit

through these early exercises, as better relaxation is thus possible.

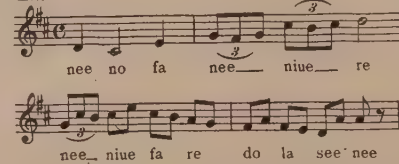
We are now ready to sing. With the method of breathing well in mind, and still sitting, sing the following exercises with a very free and spontaneous tone:

Ex. 1



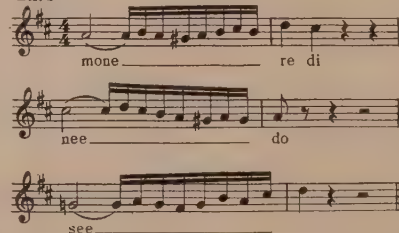
At each rest, or breath mark (V), take plenty of time for inhalation, even though, at first, this does break up the rhythm of the music.

Ex. 2



Free breath and tone are just now the first considerations. Musical interpretation is another feature of the art of song.

Ex. 3



Do not hurry; but do keep the exact rhythmical value of the notes in each phrase.

Beauty of Tone

THE BEAUTIFUL TONE has not alone its one fundamental sound but

also its overtones, which give it a most individual charm and at the same time elusive something called color. The overtones of the voice are caught up by the vocal cords and reinforced, by the bony structure of the chest acting as sounding board and by the cavities of the face and throat. It is by the proper use of the fullness of these cavities that we attain that tone-production which has been named as "singing in the mask"—the voice being but another term for the face of the head.

In Physics we learn that the sound of a tubular musical instrument does not reach its fullest effect till the compound of the sound wave has reached a point a little distance from the tube itself, so it is with the voice. The voice, absolutely free and at its best till it reaches a point beyond the place of the larynx. Here is where this reinforcement in the mask becomes so valuable, imparting to the tone full freedom without the least bit of forcing, capable to soar over a great orchestra so becomes the dominating element of the performance. To assist in acquiring this ability to throw the voice into the mask well to whisper the initial consonant, projecting it by a slight impulse of the diaphragm by means of the abdominal muscles will assist the vowels in "climbing" the frontal cavities of the head. At the same time, eliminates any tendency toward strain.

Vibrato not Tremolo

VIBRATO does not mean the ugly tremolo which some singers possess, but a steady, controlled vibration, which, in cultured circles, is considered nothing more than a beautiful tone. Now, according to sound wave theories so clearly explained by H. Moore in his *Elementary Physics*, this ugly tremolo is produced by the voice being strangled at its source. The properly directed column of tone, supported by the breath controlled coordinating muscles of the basal section of the torso, this strangled condition is eliminated; the interference of sound waves will be removed; and a beautiful tone will be sustained, which will be a joy to the musical ear. It will be no irritating tremolo in tone that is properly "placed."

Memorizing for the Singer

By ALICE ANDRINE

ANYTHING worth learning is worth learning well.

The following order of memorizing is worthy of any singer's experiment, however habitual another way may be to him.

1. When working on a foreign aria, read the text through in translation first, as poetry; next read the foreign text, aiming of course to reconcile this with its English equivalent. It is obvious the more knowledge the singer can gain of foreign tongues the more comprehensive and convincing

will be the arias to himself and likewise to his audience.

After the poetic or dramatic content is worked out, memorize the text, phrase for phrase, as poetry, putting into it all the expression of your soul.

2. This next step may seem a difficult one, but will well repay the effort spent. Read at sight every measure of the melody in *tempo*, strict *tempo*, at first slowly, singing or humming if necessary and concentrating for accuracy. Tap the rhythm

of the piano part so that you become mentally as familiar with the musical construction of the accompaniment as your ear must be with its rhythm. This is particularly suggested to singers who may not be able to play their accompaniments up to tempo. The idea is to memorize the whole musical content so that, at a wish, with open or closed eyes, every measure can be visualized as it is written. After an aria has been learned, practicing it without the aid of the piano and bearing strictly in mind the

tempo and rhythm, in due recognition of rests, retards, accelerations or other things, develops self reliance and pitch.

It will not seem altogether art to stress the value of sight-singing, for it will suggest aids, even "showing" It is good training to become familiar with both systems, the stationary and the "do." It is helpful in sharpening concentrating powers and in training the ear to strike repeatedly on the pitch.

rying in distance from each other, one's ear, not fingers, judge the. Gradually, by naming them over mind, your ear will become familiar manner of intervals such as "major minor third," "diminished seventh" "nented fourth."

ersistent sight reading student is find himself subconsciously sing- gously by intervals and in "do-sol- tion, frequently gaining impetus icking (or hearing) on the piano ing chord in the accompaniment. find advantages in both the and stationary "Do" systems. The ethod, with persistence, will de- tendency to establish perfect pitch use of stability and surety. The s easier, possibly, to grasp, since te is always "Do," and cognizance ten of half tones. In the key of olute pitch names of tones F and would be sung Do—Fa, whereas, ationary method, the same tones sung Fa—Te. However, the point is to learn to sight-read

in the manner best suited to one's self, and then practice. Practice will only make it become second nature.

Let the importance of repeating the words of an aria to the tempo of the music, without singing them, be noted. This will help very much to establish time, too often neglected. Tempo is a point to be kept foremost in mind.

3. After words and music have been memorized separately, then comes the most interesting task of artistically weaving them into one fabric, and phrasing, coloring and shading the finished product. Work zealously, singers, in your workshop! Like the carpenter, saw and hammer and carve away until there are no rough edges; like the weaver, coordinate your soul with the threads of your voice and song; like the painter, color them with an eye for beauty, harmony and discriminating good taste. Your reward shall be the gift of the Gods—greater understanding. As never before will your whole being feel free to vibrate in rhythm, beauty and joy.

To Students of Singing

THE FOLLOWING is a formulated statement prepared by The American Academy of Teachers of Sing-

merican Academy of Teachers g is often asked questions re- pe possibilities of a career, either r for concert, the conditions of amount of preparation needed, time and money, and so on. In e the Academy has prepared an d Remember" list that we wish b the attention of both teachers ts.

body should undertake a pro- career in singing, unless the call is imperative and irresistible. ents come to New York without el, unprepared in one way or an- on all ways, to meet the require- difficulties of its life. Much ime, money and health would be aspirants and their parents or ould realize that the road to suc- g and arduous, and achieved by of exceptional gifts and stay-

* * *

Choosing a Teacher

THE WHOLE FUTURE of a singer be ruined by incorrect teaching ining; therefore choose your h as much care as you would t. chers who make extravagant s and beguile by flattery. chers who advertise as "the e living authority."

Sing the Rests

By H. EDMOND ELVERSON

rests, too!" was the emphatic injunction of nging-master (maestro). course what he really meant t "the rest should be sung" but ger should be rested." able these little rests are, any-

at little interval of silence is the most eloquent portion of What a beauty of suspense ated by that mute moment in ear will, figuratively, reach

ahead for that next note and word which are to satisfy its anticipation.

Then, to the singer there is an invaluable provision, in this surcease of sound, for the vocal organs to readjust themselves for the next note or phrase. In these intervals, however brief, the entire singing apparatus may be thrown instantly into a state of repose that helps immeasurably toward their revitalization for the next effort and their endurance of the strain of a long program.

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THE ORGANIST'S ETUDE

Edited for August by
EMINENT SPECIALISTS

Dean of the Pennsylvania Chapter of the American Guild of Organists
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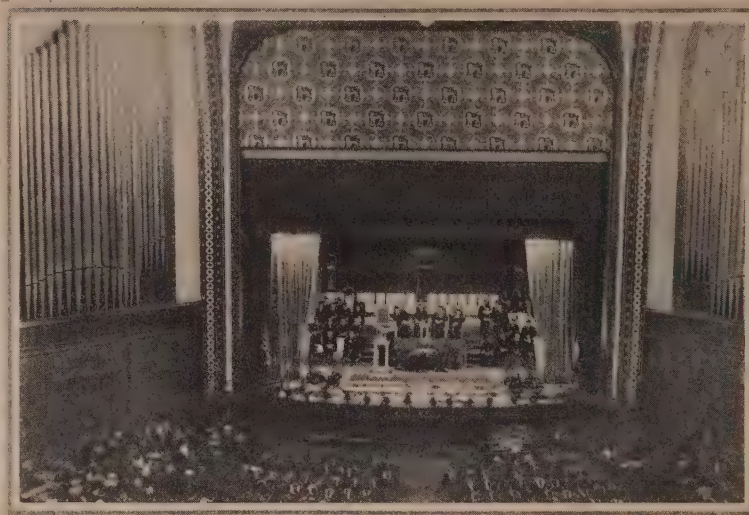
By GEORGE H. ECKHARDT

TO HEAR a concert organ recital to the very best advantage the listener should have at least three ears and should be suspended from the roof of the auditorium in such a way that he can be moved about in space to the position of best advantage. This is the startling discovery made by John G. Leitch, radio expert of Station W. C. A. U., while perfecting plans for the best possible broadcasting of the huge Curtis Organ in the Irvine Auditorium of the University of Pennsylvania.

Now since it is obviously impossible to suspend audiences in space, and since the endowment of three ears is not enjoyed by any member of the human race, it has been reserved for the radio engineers to supply these wants.

The broadcasting of the Curtis Organ offered many difficulties, the old days of merely placing a device in front of the instrument having long passed. The suspension of microphones in the organ chambers themselves, as is often done in the case of smaller church organs, was also impossible, because of the great rush of air in these chambers. Again the opening and closing of the shutters, while all but inaudible to listeners in the auditorium, is most annoying over the microphone since many noises almost inaudible to the human ear assume terrific proportions when this small instrument is used. The old scheme of covering these little devices with bags was also found impractical in this case. All in all, it was soon realized that the problem must be attacked along entirely new lines.

Three microphones were suspended from the auditorium ceiling, each provided with



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three cords in such a manner that it could be moved about with ease, both upward and downward, and to the left and right. It was found that a distance of some thirty feet from the organ itself eliminated the objectionable feature of the opening and closing of the shutters.

With this annoyance overcome, the microphones were moved about until the best possible position was found for each, that is, the position where it would obtain the best results from one particular range of the organ. These positions would vary with every auditorium, but, once found, are stationary.

The three microphones are connected to a "mixing panel," a device which really "mixes" the music received by each. This is a most interesting process and one which it would obviously be impossible for a single pair of human ears to engage in, since the microphones are in three widely different locations.

The deep bass, with its tremendous volume presented a problem in itself. In the old methods, where a single microphone was used, there was a "crowding" of the device. This phenomenon was really just what the name implied—a great volume of

sound choking up the receiving as it were, and producing most untidy results. With the use of microphones it was found possible to broadcast the organ at its fullest volume, a tremendous achievement.

The use of microphones suggests positions of best reception is a forward in the broadcasting of orchestras. The only objection to the arrangement appears to be the sightliness of these little devices above the heads of the audience, but that an auditorium is filled with, however, seems to have no effect on reception.

One most interesting feature has been brought out in the matter of broadcasting. Despite the fact that in the case of the Curtis organ the broadcasting field covers over some twenty-five miles of territory eventually going out on the air, the listener sitting quietly at home listening to the broadcast will hear it a fraction of a second later than the man seated in the rear of the auditorium itself. This is due to the fact that radio waves travel at a speed so much greater than that of sound waves.

Scientifically adjusted radio broadcasting has been hitherto impossible to enjoy, but modern devices make the gathering and shading of sound beyond the scope of one pair of ears. There will also be opened wider fields to the artist, since the limitations of his instrument will be greatly overcome. It is not at all improbable that with the perfection of the broadcasting devices, will open an entirely new concert music, wider and broader than before conceived.

Constitution and By-laws for a Chorus or Choir

By JOHN H. JOLLIEF

A RURAL chorus which had been organized without any special reference to rules, regulations or qualifications other than those of mutual welfare and interest found itself in need of a constitution and by-laws as business matters accumulated. The chorus had been organized somewhat spontaneously for the purpose of providing suitable music in the religious services of a group of churches in a township embracing an area of forty-eight square miles. The constitution and by-laws of the chorus are given in full as prepared by a committee and distributed to the fifty members.

CONSTITUTION AND BY-LAWS OF THE APOLLO MEN'S CHORUS PREAMBLE

We, the members of the Apollo Men's Chorus, do organize to unite our voices in song. Thus we strive to promote local cooperation, increase religious zeal and spread good cheer.

CONSTITUTION

ARTICLE I.

SECTION 1. We shall be known as the Apollo Men's Chorus.

ARTICLE II.

SECTION 1. The motto of the chorus shall be: "Be sharp. Never be flat. Always be natural."

ARTICLE III.

SECTION 1. The officers of the chorus shall consist of a president, a business manager, a secretary and a treasurer.

ARTICLE IV.

Duties of Officers.

SECTION 1. President.
a. He shall preside at all business meetings.
b. He shall be chairman of the executive board.
c. It shall be his privilege to call extra sessions, appoint committees not otherwise provided for, fill vacancies and perform such other duties as his office may require.
d. He shall perform the duties of the business manager in the absence of that officer.

SECTION 2. Business Manager.

a. He shall secure appointments and dates for entertainments of the chorus.
b. He shall perform the duties of the president in the absence of that officer.

SECTION 3. Secretary.

a. He shall keep the minutes of all business meetings.
b. He shall keep the minutes of the executive board.
c. He shall check the attendance at practice and entertainments.
d. He shall count and record all funds placed in the treasury.
e. He shall issue orders for the withdrawal of funds when authorized by the executive board.

SECTION 4. Treasurer.

a. He shall care for all chorus funds in the name of the chorus.
b. He shall use chorus funds to meet the regular and incidental expenses of the chorus, when he receives an order issued by the secretary, authorized by the executive board and signed by the president.

ARTICLE V.

SECTION 1. There shall be a music director, a pianist, a transportation superintendent

and a captain for each of the vocal sections.

SECTION 2. Music Director.

a. He shall direct the chorus.
b. He shall plan the order of services.
c. He shall be chairman of the committee.
d. He shall appoint the captain of each section.
e. He may call an extra session any time.

SECTION 3. Pianist.

a. He shall accompany for under the direction of the music director.

SECTION 4. Transportation Superintendent.

a. He shall arrange the transportation of the chorus when necessary.

SECTION 5. Captains.

a. It shall be the duty of each captain to call attention to errors and to enthusiasm in his section.

ARTICLE VI

Committees and Boards

SECTION 1. There shall be a board, a music committee and a committee.

SECTION 2. Executive Board.

a. The president, business

ary, treasurer, music director (ex officio) and the transportation superintendent shall constitute this board.

It shall pass upon all business matter pertaining to the chorus. Only such persons as it deems prudent shall be upon by the chorus.

It shall choose the music director, pianist, the transportation superintendent and the nominating committee. The choice of music director and pianist shall be endorsed by the chorus.

Section 3. Music Committee. The four captains, the music director and the pianist shall compose this committee.

It shall select new music for the chorus.

It shall determine the ability of each applicant and pass upon his entering the chorus.

Section 4. Nominating Committee. The nominating committee shall be composed of three members.

It shall nominate candidates for all office positions.

ARTICLE VII.

Section 1. This Constitution may be amended at any regular meeting of the chorus by a two-thirds vote of the members present. That the proposed amendment shall be under the consideration of the chorus for at least two weeks.

BY-LAWS

ARTICLE 1.

Membership.

Section 1. All members shall be residents of this township.

Section 2. Eighty cents shall be the initiation fee.

Section 3. Each applicant shall meet the music committee before assisting in the chorus.

Section 4. Each applicant shall assist in the chorus before assisting in a concert.

Section 5. After meeting the requirements of Section 3 and Section 4 of this Article, the

applicant is an active member and is entitled to the use of one chorus coat and one chorus song book.

Section 6. Any member may purchase a chorus song book for one dollar or earn the book by being an active member for one year.

Section 7. An absent member shall be considered active if he reports each absence to the secretary.

Section 8. Any member waives his affiliation to the chorus by being inactive for one calendar month.

ARTICLE II.

Section 1. A majority of the total enrollment of active members shall constitute a quorum.

ARTICLE III.

Section 1. The third regular meeting of December shall be the regular time for election.

Section 2. All elections shall be by ballot.

Section 3. The one receiving the majority of all votes cast for an office is declared elected.

Section 4. No member is eligible to hold more than one office at a time.

Section 5. No person is eligible to hold office who is not a member of the chorus.

Section 6. The offices of president, business manager, secretary and treasurer shall be filled by election.

Section 7. One term of office shall be one year, beginning January the first and ending December the thirty-first, or until the successor is qualified.

ARTICLE IV.

Section 1. Each Tuesday evening shall be the time for regular chorus practice.

Section 2. Fifty voices shall be the maximum enrollment.

ARTICLE V.

Section 1. It shall be the order of the day at each practice, that, after forty-five minutes of practice, a period of not more than fifteen minutes, for rest and business, shall be allowed for. Any further business shall be conducted at the close of practice.

A Story of the Doxology

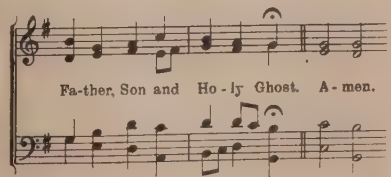
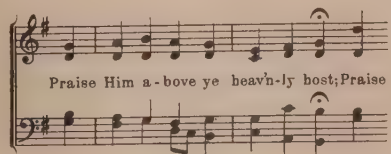
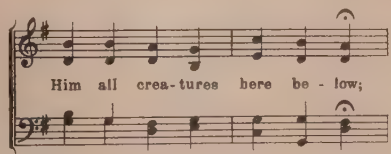
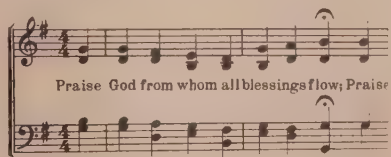
By ADA MAY PIAGET

One of the hymn which we sing in church services, called *The Doxology*, taken from two Greek words meaning "an expression or word of praise as well as from two Latin words meaning *Gloria Patri* or "Glory to the Father." The words which we use, "Praise God from whom all blessings flow," were first used in the last verse of a hymn called, *Awake my soul and sing*. In the older hymn books this hymn and the words written by Ken in the year 1692, two hundred and thirty-six years ago. Bishop Ken, born in England in July 1637, wrote words for other beautiful hymns which he sang them, accompanied himself on the lute. This latter is a stringed instrument with a pear-shaped body somewhat like the mandolin of today.

The Doxology was first sung in the year 1692 and was arranged from the one hundred and thirty-sixth Psalm and called "the Hundredth." The *Old* was added in a collection of the Psalter, in 1596, for the old tune in a new book. There was called the "Old Hundredth" then "Old Hundred," as most of it now.

Who knows the name of the composer of the music; it is an old German hymn and was first used in a collection of "Four-voiced Chorals," by Johann Sebastian Bach. It also in another collection of hymns called "The Geneva Psalter." It was at Handel when asked who was the composer of this hymn said it was Luther, but of this we are not sure.

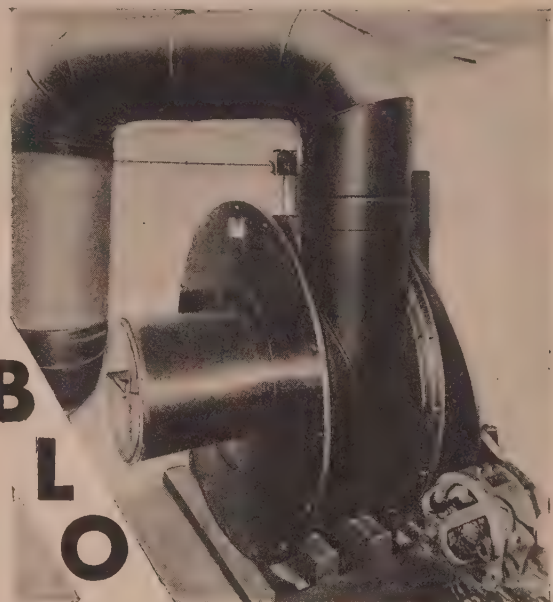
When trying to play the *Doxology* let the two measures at a time, hands together, then all through



to the end, hands together. In the last two measures we need play only the top notes in the bass clef, if our hands are too small to manage the lower notes with the high ones. Then, on Thanksgiving Day, we may gather our family about the piano and sing together the words which Bishop Ken wrote as a hymn of praise and thanksgiving.

"It is advisable not to register at first but instead only use a light foot stop in order that every note shall be distinctly heard, and each be in its correct value. Afterwards, of course, use registration. The hymn must not be broken or interrupted. If the registration is indulged in soon there is always bound to be a hesitancy and feeling of insecurity mental to a successful performance."—WILLIAM C. CARL.

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Choirmaster's Guide

FOR THE MONTH OF OCTOBER, 1930

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
F I F T H	PRELUDE Organ: A Reminiscence.....Kinder Piano: Meditation.....Morrison	PRELUDE Organ: A Memory.....Gillette Piano: The Fading Rose.....Keats
	ANTHEMS (a) The Trustful Prayer.....Nevin (b) O Lamb of God.....Wolcott	ANTHEMS (a) I Will Feed My Flock.....Simper (b) God Shall Wipe Away All Tears.....Jones
	OFFERTORY Acquaint Now Thyself with God...Riker (Tenor solo)	OFFERTORY Abide with Me.....Schnecker (Duet)
	POSTLUDE Organ: Postludium.....Armstrong Piano: Choral and Interlude...Rogers	POSTLUDE Organ: Marche Romaine.....Gounod Piano: Installation March....Rockwell
T W E L F T H	PRELUDE Organ: Meditation.....Gillette Piano: Long, Long Ago.....Norris	PRELUDE Organ: Chanson Pastorale.....Harris Piano: Danse des Clochettes.....Rebikoff
	ANTHEMS (a) Whoso Dwelleth under the Defense.....Martin (b) I Heard the Voice of Jesus Say.....Rathbun	ANTHEMS (a) Glory be to God Most High.Schoebel (b) Come Unto Me.....Rockwell
	OFFERTORY I Know in Whom I Have Believed.....Scott (Alto solo)	OFFERTORY Bend Low, Dear Lord.....Ruebush (Soprano solo)
	POSTLUDE Organ Finale.....Harris Piano: Salvation Army March...Sousa	POSTLUDE Organ: Ceremonial March.....Harris Piano: Day's End.....Protiwinsky
N I N E T E E N T H	PRELUDE Organ: Offertoire.....Grey Piano: Chant du Voyageur.Paderewski	PRELUDE Organ: Nocturne.....Gillette Piano: Twilight Song.....Shackley
	ANTHEMS (a) O Saviour, Precious Saviour, Berwald (b) Lift Up Your Heads, Ye Gates, Terry	ANTHEMS (a) Let Earth Rejoice.....Williams (b) The Lord is My Shepherd...Smart
	OFFERTORY As Pants the Hart.....Marks (Duet)	OFFERTORY Be Still.....Wooler (Baritone solo)
	POSTLUDE Organ: Largo.....Handel-Kraft Piano: Faith.....Mendelssohn	POSTLUDE Organ: March of the Flowers...Harker Piano: Song at Sunset.....Schuler
T W E N T Y - S I X T H	PRELUDE Retrospection.....Hogan (Violin and Cello, with Organ or Piano Acc.)	PRELUDE Organ: Berceuse.....Godard Piano: Berceuse.....von Helitz
	ANTHEMS (a) O Saviour, Bread of Heaven.Franck (b) Still, Still with Thee.....Pease	ANTHEMS (a) Now the Day is Over.....Stier (b) Incline Thine Ear.....Himmel
	OFFERTORY Break, Light Divine.....Wooler (Soprano solo)	OFFERTORY Canzonetta Serenade.....Blose (Violin, with Organ or Piano)
	POSTLUDE Organ: Cantilena.....Goltermann Piano: Extase.....Ganne	POSTLUDE Organ: Last Hope.....Gottschalk Piano: In Hardangerfjord...Torjussen

Anyone interested in any of these works may secure them for examination upon request.

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ORGAN AND CHOIR QUESTIONS ANSWERED

By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am enclosing a sheet of Gregorian music, such as I have to accompany in our church. I can accompany Gregorian music fairly well, but am not sure that my chords are always really beautiful, because this kind of music seems to have special rules for harmony. Gregorian music has no sharps and only one flat, B flat. In the accompaniment are we allowed to introduce sharps and flats, and when? In accompanying the music on the sheet enclosed would you introduce sharps or flats other than the B flat? Why so, or why not?—A. P.

A. The character of your accompaniments to Gregorian music depends on whether you wish to limit your accompaniment to modal harmonies. Modal harmonies are the most appropriate. Gregorian music in its purest form should not be accompanied. If accompaniment is added the character must be determined by the preferences of those concerned. Some persons prefer modal harmonies, while others are not in favor of its limitations. If modal harmonies are used, and we recommend such use, B flat is the only "accidental" note usable in the illustrations you send, it being the only one included in the melody. In "Plain-song and Gregorian Music," by Burgess, we read, "It is, surely, a mark of sound musicianship to avoid the use of notes in the harmony which can never appear in the melody." If, of course, the melody should be transposed, the altered note is treated similarly in the transposition. For instance, if the melody is lowered a tone, the "B" flat (altered note) becomes an "A" flat to preserve the melodic character. One of the reasons for the introduction of B flat was to avoid the tritone, f natural and b natural. As to the harmonies usable we quote again from the Burgess book, "The common chords (root position or first inversion) will provide all that is necessary, though a free use of passing notes is allowed to make the accompaniment rhythmical and to avoid 'stodginess.' The chord of the dominant seventh is 'Diabolus.' For further information on the subject we suggest, in addition to the Burgess book, the following:

"The Art of Accompanying Plain Chant," Springer; "Plain-song Accompaniment," Arnold; "Grammar of Plain-song," by a Benedictine of Stanbrook.

Q. I am eighteen years of age, and have studied piano one year. I am quite anxious to take up the study of the organ. Do you think it advisable with the amount of piano study I have had?—R. M. H.

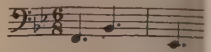
A. You might begin your organ work provided you continue your piano study at the same time. Piano technic is a great asset as a preparation for organ work, and one year's study only is scarcely ideal. We see no objection to your working at both instruments but advise intensive piano work.

Q. I studied organ about twenty-five years ago but have not played on the instrument from that time to a month ago. I find I have forgotten much about registration. I am playing a one-manual organ containing stops on enclosed list. Will you kindly tell me suitable combinations for solo playing and for hymn playing? I am very anxious to know how the swell pedal should be used for crescendo and decrescendo effects. When you wish to play more loudly or more softly do you use the swell pedal gradually or very quickly? Are there any rules as to phrasing on the organ? When should the swell pedal be used in the Andantino in B flat by Lowden? If both feet are used in pedaling that piece where should the swell pedal be left? I do not understand the use of both feet on the pedals and the operation of the swell pedal at the same time.—E. H.

A. The resources of your organ are very limited. The fact that the stops are divided is of some advantage, but you do not state where the division occurs. If the division is not too near the lower end of the key-board it is possible to use some of your 8' treble stops as solo stops and play the accompanying part on the Flute Bass 4' an octave lower than written. For the use of the stops with both hands playing with the same registration, draw the stops you prefer—both treble and bass. For hymn playing use the number of stops necessary to support the singing, remembering always to draw both treble and bass stops of the same sets.

The order of their use from soft to loud we judge to be Gamba, Lieblich Gedackt, Flute 4' and Open Diapason. It may be that the first two should be reversed as we do not know the power of the Gamba stop in your organ. The swell pedal is opened or closed slowly or quickly according to the duration of the crescendo or decrescendo. The phrase curve should be followed in organ music just the same as in compositions for other instruments and so forth. In the Andantino in B flat by Lowden there are no swell pedal expression marks until near the close of page four. Put the expression (crescendo and diminuendo) where you feel it is required and arrange your pedaling accordingly. If your swell pedal is centrally placed it can be operated by either right or left foot (as the pedaling permits). It will frequently be found necessary to play a note with one foot, and, while holding it down, change to the other foot in

order that the foot most convenient for swell pedal may be available for other notes. On page four of the Andantino the expression is indicated, the marked can be used until you reach where the pedal notes are



with the swell closing. Two in available. In the one, play "f" heel and "b flat" with left foot, right toe in time to play the "e" the left toe. The alternative is "f" with the left toe, the "b flat" right toe, quickly changing to left while swell pedal is being opened for the right foot, changing again to the left foot in time for the "e" to play the "e flat." The latter be used only if the first two notes played legato with the heel and left foot.

Q. Please tell me the best at with chimes and the correct stop time playing on a Pitcher organ.

A. Stops with few overtones Stopped Diapason, are best for accompanying chimes. Since you do the specifications of your organ, know what stops are at your disposal based on a moderate size organ, specifications, we suggest the following: Great, Open Dulciana, Melodia, Flute 4', Octave Open Diapason, Salicional, Stopped Flute 4', Oboe, Pedal, Bourdon Diapason, Cornet, Swell to Great Pedal and Great to Pedal. If additional Swell organ stops may be as Cornopean, Cornet and Bourdon.

Q. I have been asked to take small choir. For several years I as pianist of a choir, but never director. Can you suggest some will aid me in directing? The this group have no ability to kindly name some book which is in making proper selections of music.

A. For information on choir suggest, "Choir and Chorus" by Wodell. For teaching the menial choir sight-singing we suggest a the following: "Methodical Sight-singing," Root; "Popular Method Singing," Frank Damrosch; "Elementary Sight-Singing," Wedge; "Cheve Method of Sight-Singing." For selection of music we recommend securing "on approval" numbers the ability of your choir from which choice.

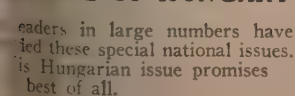
Q. I am seventeen years of senior in high school. I am interested in organs, particularly the I have a three-stop, one-manual Will you name the most important a three-manual straight organ a them in the form of a specification.

- A. We suggest the following for a small three-manual instrument
- Great Organ: Open Diapason 8', Dulciana 8' Gamba 8', Flute 4'.
- Swell Organ: Bourdon 16' Open 16' Salicional 8', Stopped Diapason 4', Octave 4', Oboe 8', Cornet 8', Celeste 8', Vox Humana 8'.
- Choir Organ: Open or Violin 8' Concert Flute 8', Dulciana 8' Piccolo 2', Clarinet 8'.
- Pedal Organ: Open Diapason 16', Lieblich Gedackt 16', Flute 8'.

This specification is drawn on a straight organ, but if cost is a consideration some augmentation and would not be objectionable—augment the Pedal Organ and duplicating of the Great and Choir organs. The saved might be spent in a other desirable stops.

Q. Can you tell me where I information regarding the Voc giving details of construction, and so forth? Are there any b this information?—H. R. P.

A. You might address Mr. E. care of The Aeolian Company, Avenue, New York. We are of that the building of Vocillon organ discontinued. We do not know of treating of the construction of organs. If you can secure an of you might find some information understand it, in the Vocillon or is blown through the reed, instead sucked through as is the case dulciana reed organ.



PA: "Yes. I suppose that young man in the parlor is playing with the other."

THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT
"A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

Musical Penmanship

HAVE YOU a good musical penmanship? By that I mean are you able to turn out a good musical manuscript that can be easily read at sight? If so, you are an exception among musicians. I do not know of any branch of musical education which is so much neglected as the ability to copy music legibly and rapidly with a pen. Yet this is of great importance to every musician and music student, especially the violinist, the composer and the orchestra conductor.

The composer is constantly writing music; the orchestra director or manager is making arrangements and changes; the teacher finds it of great value to write out occasional special exercises for his pupils, and the music student finds a good musical penmanship valuable in writing out his exercises in harmony and composition and in copying special exercises and passages which he finds it necessary to use or preserve.

Good musical handwriting is quite rare, even among good musicians, and many of them find it necessary to depend constantly on a professional music copyist when the music has to be performed. Music students who visit the large cities in Europe and the United States, where there are museums which have collections of original musical manuscripts of works by the great composers, are always interested in noting what awful scribbling some of the greatest composers turned out. Some of these manuscripts look like the meanderings over the paper of a restless hen, with a fountain pen tied to each foot. Beethoven, Wagner and indeed a host of the elect turned out awful scrawls, some of which are almost undecipherable.

Talking of bad musical penmanship always reminds me of my experience over a period of years as musical director in a theater in a western city. This theater did miscellaneous booking, principally one night, three nights and one week stands,

and everything from drama, variety vaudeville, stock, up to comic and grand opera was liable to turn up in the bookings in the course of a season. Practically all the music was in manuscript form, and printed scores were a rare exception. Once in a while a good piece of musical penmanship would turn up, to the great delight of the orchestra, but most of it was scribbled in pen or pencil in the most execrable fashion. To save the expense of having it copied by a professional music copyist, in which case it would be as plain to read as print, it was hurriedly written by the arranger or else copied from the arrangers' lead pencil notes by anybody who knew which end of the pen to hold in his fingers. This, however, was false economy on the part of the management, since the orchestra played twice as well when it had good, plainly-written parts from which to read.

The Professional Copyist

IN THE LARGE cities there are many music copyists who make a business of it and who turn out such accurate and legible copy that, if desired, it can be photographed and plates made for publishing sheet music from it. Many of these music copyists make good incomes from the work and are busy the year round. Their copy is as readily read as print. Their best customers are composers, arrangers and directors of orchestras, who either cannot write music legibly or who have not the time to do it. For instance, in the

case of preparing parts for a large orchestra of a composition which has not yet been published a large number of extra parts will be required. In a symphony orchestra, where there are fourteen first and fourteen second violins, there will have to be seven duplicate first violin parts and seven duplicate seconds, besides extra viola, cello, double bass and other parts. It is thus apparent that the copying of a complete symphony or suite or a long miscellaneous piece for a large orchestra is a tremendous job.

Often the composer furnishes only the complete score (frequently written in lead pencil) to the copyist, who writes all the parts from it.

Music students, especially in the large cities, often earn quite a bit of money copying parts, and gain as well practice in the work.

A good copyist can save the composer a vast amount of time by making a good legible copy in ink, from the hastily scribbled lead-pencil manuscript of the composer or arranger who often writes music on trains, busses, street cars or autos where the motion of the vehicle precludes making anything but a very crude copy.

For Keener Observation

IT WOULD be a wise plan for music teachers to have each of their pupils spend even as little as five or ten minutes a day learning to copy music, for it would not only teach them to acquire a good musical handwriting but would also instruct

them in many points in the theory, such as the proper succession of flats and flats, the use of clefs and the of notes and rests. It would also on their minds how to indicate variations and the different kinds of cato. Many pupils, especially in sight, fail to notice many of the m a printed music page, and it is q parent that the pupil who is a g copyist will observe more of the characters used in printing music t who never copies music.

The violin student who copies the violin part of the composition studying will have a much more knowledge of it than if he simply it. An accurate copyist will also better and more accurate sight read.

It would be a great benefit to the student if he could take a few lessons a professional music copyist. He thus learn to turn out more readable and would also probably double his writing music. There is one best way of making the various notes and signs used in music, and a professional music copyist can teach it.

As a rule, copyists use a pen with nibs. These nibs should be flexible such a pen, the body of a black quarter, sixteenth or such) can be out with a single stroke of the pen, body of a whole or half note w strokes of the pen. In piano music must be taken that a note which is to be struck with another should be directly above or below it. In writing lines care should be taken that it spaced accurately.

The pupil need take only a very lessons from the professional copyist can soon learn the tricks of the making notes, rests and musical. After he has acquired this mechanical persistent practice in copying music teach him the rest.

The "Player Violin"

WITH the player-piano being in all but universal use many wonder why the combined player violin and piano has not become equally popular.

The musical press and the daily papers have of late given much space to the description of a player violin-piano which has recently been exhibited in Paris. To judge from the tone of the articles describing it, it would seem that the writers were under the impression that the player violin-piano was an entirely new invention, never having been heard up to the present time. The fact is that inventors began to work on a combined player violin and piano not long after the invention of the player-piano.

More than thirty years ago a combined player and piano was exhibited in the large cities of the United States and at expositions. I remember seeing the invention at that time and talking to the inventor at an industrial exposition in Cincinnati where it created a great sensation. An upright piano with player mechanism was used

with an ordinary violin clamped into the playing mechanism of the player-violin. The mechanism of the two instruments was combined and synchronized so that they played simultaneously from perforated rolls such as are used in the player-piano.

The strings of the violin were set in vibration by four wheels revolving at high speed. These wheels which took the place of a bow were about an inch in diameter, as near as I can remember, and ran in little troughs filled with powdered rosin. All strings were of steel. When a certain string was to sound the mechanism would press the edge of the wheel against the string, keeping it there as long as the string was to sound. Two or more strings could be made to sound simultaneously to produce chords. The left-hand work was done by little levers which pressed the strings to the fingerboard as required. The entire machine was a triumph of mechanical skill and worked perfectly although I suspect it required a good deal of looking over

frequently by an expert mechanic thoroughly familiar with its construction and operation.

Past Predictions

A NUMBER of ambitious compositions had been arranged for the rolls of this player violin-piano, including violin concertos, overtures and miscellaneous violin compositions. As mechanical instruments go, the effect was not unpleasant, although of course it could not be compared to the work of an artistic human performer. It was predicted that the machine would come very rapidly into general use.

This player violin-piano was one of the most popular features of the Cincinnati exposition. Chairs had been arranged for an audience of two or three hundred people, and several recitals were given daily. The seats were always filled and hundreds left standing. A short lecture describing the machine preceded each recital. Each number was followed by hearty applause.

The prediction that the new invention would at once have a wide sale was realized. A fair number were sold in hotels, confectioneries, restaurants, steamboats, fairs and various other places; but it was far from attaining the vogue of the player-piano, especially in the sale to private families.

Many people have wondered why an attractive and pleasing novelty to keep the attention of the public the player-piano has sold by the thousands. I have no doubt that the many drawbacks prevented this from being the case: the player violin-piano was a failure, since it combined two instruments when the violin had to be kept in tune with the piano, and many people found it difficult to do this tuning. Prospective buyers were also afraid that such a complicated piece of mechanism would be out of order. Since the number of the player-piano were so much greater than those of the player violin-piano it

number of rolls for playing were much greater in the case of the piano. Thus the owner of the piano had a very much larger assortment from which to choose.

Present Sales

PLAYER violin-piano is still manufactured in this country and now comparatively wide sale to hotels, restaurants, theaters, ice-creams parlors, and cafes, but a rather limited sale to homes. The styles most in demand are on the coin-in-the-slot principle. Manufacturers state that they are great takers, as the machines placed in resorts take in from \$500 to \$5,000 or even more in some cases. A number of rolls is now available for the machines. With the great similarity and improvement of the player pianos within the last twenty years they have become popular with the public of amusement. Some are now made, consisting of two violins and a cello, played by the same roll. As violin strings can be played on the machine, some excellent arrangements can be made for the instrument, making almost like a string orchestra. Mandolins and similar in-

struments have likewise been invented, most of them operated on the nickel-in-the-slot principle. These are practically all found in public places and very few in private houses. The agents for the machines send men at frequent intervals to tune and inspect them and collect the nickels, in cases in which the manufacturer rents the machines.

The invention of the radio has put something of a crimp in the demand for instruments of this character, and it is doubtful whether they will come into wide general use except for public places. Still, with the enormous demand for all kinds of mechanical music, their wide acceptance is not impossible.

If the player violin-piano could be developed to the state of perfection which has been achieved in the case of the player reproducing piano (which at its best gives a very creditable reproduction of the playing of the great pianists) there is no doubt that it could be made of considerable educational value to the violin student. For, while lacking in many respects the elements of perfect performance by a good human violinist, such a mechanical player could give the violin student an idea of the general musical effect of standard violin compositions.

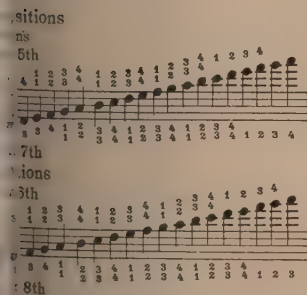
Fingering Similarities in all Positions

By JOHN THALER

beginner on the violin learns the position and follows it with the third finger without experiencing any great difficulty. But, just as soon as he is given the fourth and sixth, that is, the numbered positions, he seems to be at a loss.

The cause for this condition lies in the fact that the eyes and fingers become accustomed to space notes being played with the second and fourth fingers notes with the first and third fingers they always are in the uneven positions. Then, when the student is introduced to the even numbered positions and the fingering is just the reverse, space notes are played with the third fingers, and line notes with the first and fourth fingers, there is difficulty in making readjustments.

Flowing charts will make this



fingering for the even positions and the uneven positions are here put in charts the similarities between the two groups will be readily apparent. It will also be noted that the first positions are alike, except in the case of the notes played on different strings. The same holds good for the other positions.

The even positions follow the same rules, namely, the second and sixth positions are the same in fingering, and the fourth and the eighth.

In order to master the even-numbered positions it is necessary to become thoroughly conversant with the second—to get the "feel" of it in the fingers. The fourth, sixth and eighth positions will then offer but little difficulty.

Carefully studied this explanation will be of great help to the student of the violin.

Wagner's Unconscious Plagiarism

WAGNER wrote his "Meistersinger" music drama after Otto Nicolai had completed "The Merry Wives of Windsor." Moreover Wagner was well-acquainted with the work. According to an anecdote told by Ernest Newman, Wagner himself discovered the now well-known fact that one of his own melodies in "Meistersinger" closely resembles one of the principal themes in the overture to the Shakespearian work.

According to Newman, Wagner was rehearsing "Die Meistersinger" and came to the passage in the third act when Sachs says to Walther, "Mein Freund, in holder Jugendzeit." Wagner remarked, "My friends, this is certainly Nicolai, but I never knew it till to-day."



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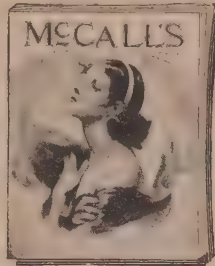
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VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Signs of Repetition.

K. S.—1. The three black strokes across the stem of the dotted half note indicates that the note is to be divided into thirty-second notes. The chord would consequently be played twenty-four times. In waltz time, in which this composition is written, this would make the chord a "tremolo" passage. The tremolo is a very rapid to-and-fro motion of the bow in the middle. 2.—The second passage consisting of three notes, with dots over them and with a slur above, should be executed with three up strokes of the bow. In this passage the bow should not be lifted from the string, and the proper effect is produced by a slight stoppage of the bow between the notes. 3.—The third passage is an inverted mordant. 4.—In the fourth passage each chord should be played twelve times (as indicated by the two black strokes across the stem of the chords). 5.—The numbers 1, 2, 3, 4, 5, placed above the five chords, is for convenience in counting, since the chords are all alike.

Bruch Concerto.

P. M.—In regard to the notes marked B2 and G2, in the example from the Bruch "Violin Concerto," in the work on violin playing to which you refer, the figures mean that these notes are in the fourth octave of the musical scale known as the two-lined octave. The notes would consequently be the first G and the first B above the staff.

Talent and Work.

A. P.—While I cannot say positively concerning the quality of your violin without seeing it, I should judge by your description that it is a factory-made instrument of no great value. 2.—Whether you can become a good violinist or not depends on your talent and willingness to practice. Thirteen years is not too late to start with the hope of becoming an excellent artist. But it is a case of talent and continued application, if you expect to go far in your violin study.

Length of Neck and Strings.

J. F.—The length of the neck of the violin should bear the proper proportion to the length of the body of the violin. Otherwise the instrument will not "note" correctly. The string length from the nut to the edge of the violin should be $\frac{1}{2}$ of the full length, and the string length from the edge of the violin to the center of the foot of the bridge should be $\frac{1}{2}$. In the case of a full sized violin with strings 13 inches long from nut to bridge, this would work out as follows: length of string from nut to edge of violin, $5\frac{1}{2}$ inches; length of string from the edge of the violin to the center of the foot of the bridge, $7\frac{1}{2}$ inches. In other instruments of the violin tribe, the relative proportions will be the same. Occasionally, violin makers who do not know this law make instruments out of proportion. It is difficult to play in tune on such instruments.

Books on Violin Making.

C. H. R.—While there are more elaborate works on violin making, a few simple books which would no doubt give you the information you require are "Violin Making" by Walter H. Mayson, and "The Violin and How to Make It, by a Master of the Instrument." 2.—In justice to its advertisers THE ETUDE cannot comment on the quality of modern violins, cellos and other instruments. The violins you mention, however, bear a good reputation in the trade.

Banks Label.

F. S.—Benjamin Banks was an English violin maker of some note, who plied his trade in London in the eighteenth century. Whether your violin is genuine or not I could not say without seeing it. Banks' work has been imitated to some extent, but not largely. Take or send your violin to a dealer or expert in old violins and get his opinion. You will find many such dealers in New York City which is not far from your home. There is much more likelihood that the violin is genuine than if it was supposed to be by one of the great masters of Cremona.

Wording of Vuillaume Labels.

R. H. M.—The wording of the Vuillaume labels varies slightly in his different violins. The one most commonly used is as follows: "Jean-Baptiste Vuillaume à Paris. Rue Croix des Petits Champs," with a circle and a cross and his initials following. Some of his violins have labels autographed with pen and ink. The Panormo label is as follows: "Vincenzo Trusiano Panormo fecit. Anno—" The labels usually bear a circle with an inscription, "Armi di Palermo." The label in the other violin means that it was made by Josef Martini, in the Tyrol. 2.—The Vuillaume labels are printed, but the Panormo labels are in script. Labels are usually printed.

Japanese Make.

J. L.—As the label in your violin has been partly torn off and nothing remains but the fragment you send, I am afraid it would be very difficult to identify the violin and its makers. As the picture on the fragment of the label which remains resembles the rising sun, perhaps the violin was made in Japan, as the Japanese are very fond of using the rising sun as an emblem. Japan made and

exported a large number of violin during the world war, when exports of violin from Germany stopped.

Mendelssohn's Violin Concerto.

D. D.—Violin students studying in the grade of the Mendelssohn "Violin Concerto" must be literally "on their toes" at all times. By this I mean that they must practice, or four hours of the most intensive, technical work of all kinds and the itself. It goes without saying that the composition should be memorized and should not be bothered with reading music in playing such a work. If a student with a good teacher as even a very alert pupil will find it very difficult to make much headway studying such alone. 2.—As you are trying to study in a small city, without instruction, it is advantageous to send your copy of the concerto to a teacher in one of the large cities to have the fingering marked and made in the bowing, if necessary. No doubt get a teacher to do this for no great cost. The next best thing to get several editions of the concerto from various publishers, fingered and bowed by different violinists. In this way you get many valuable ideas about the fingering, bowings, and phrasing as soon as you decide what fingering to be the most effective for you. Send your copy in the exact manner in which you tend to play it, and always play it

Thirds.

H. R. T.—For a thorough study you could not do better than get "Scale Studies" which has the scales in different keys in thirds, sixths, and tenths, all carefully fingered. The scales has all the scales in single notes, minor, in both melodic and harmonic. These scales are given in two and three parts. This work leads to a perfect of scales and double stops and is studied from cover to cover by every student aiming at a thorough foundation. There are other scale studies, by Hirnaly, Sitt and others. Schradieck covers the ground completely.

Misleading Labels.

The translations of the labels in violins are as follows: "Giovanni Paganini (the maker's name), Brescia, Italy where the violin was made (the year when the violin was made)." "Andreas Guarnerius (the maker made this violin in Cremona, Italy) under the patronage of Salvi in 16—" (the year when the violin was made)." 2.—Both the violins are if genuine, but they are almost certainly imitations. There is probably not one chance in a thousand that they are genuine. This is not absolutely true, however.

Studies to Regain Lost Technique.

J. B. K.—You seem to have a lot of well-selected material in the studies for the violin. The Fourth Hochmann, which you have already will help you with your position as a careful review of the Schradieck and Kreutzer, although you have studied them. As you have not played violin for some years, it would be to do much practice on long through the notes of the scales from twelve to twenty-four modes on each note. Study the Schradieck Studies systematically, and give attention to the bowings of the second Kreutzer. Work on some of the studies first. 2.—As you have the Seltz Students' Concertos, study one or two more, and then the Accolay "Concerto in A minor, '23rd Concerto' of Viotti. 3.—I have it necessary to lay your violin away the summer, on account of the climate where you live. Just violin in its case in a closet on floor of the house, when you are not, and it will no doubt keep in position during the summer. In such a terribly hot and moist climate, the violin is apt to become unglued, but your Cremona is nothing like that.

G Strings with Silver Wire.

T. Y. B.—It is much the best to G strings, wound with pure silver, though they cost more. It is not the wire which makes these strings, for there is probably not much more than a few pennies' worth of silver in used to wrap a single string, but that these strings are so carefully made and the wire wound on with extreme care, hence the finer tone.

Modern French Violin.

C. H. P.—Your violin is modern made by a famous maker. These in the music stores at retail for \$50, according to quality. Some have a fair tone, for the price. Some are made in France.

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What's the Matter with Our Music?

(Continued from page 538)

If an inexperienced American singer jumps into spectacular acclaim by singing one rôle to suit—not impossibly quite by accident—she is “made.” If she goes on developing, very good. But, even if she does not, the subsequent performances she gives will be hailed, if not by critical favor, at least with pleasing *éclat* and the report of a good sum in the box office. This does not make for great art, and it ultimately works harm to the singer's development towards an enduring career.

How can there be an American art, when America permits her young singers no room in which to grow? How can the most gifted creature in the world attain artistic development on ten to fifteen performances a year?

Soon Hot, Soon Cold

AND HOW hot our enthusiasms are! They burst like sky-rockets over a fledgling *début*, an exotic personality, a daringly press-agented newcomer, and die down almost immediately, only to blare forth anew before the next and newer attractions, whatever they may happen to be. Not achievement but the press-agent's trumpet calls our interest into play, and the category is quite the same, whether it be La Argentina, Ringling Brothers' Goliath or Ganna Walska!

I was much impressed by the confession made to me in Berlin, last spring, by Marion Claire, a young American singer gifted with a fine voice, excellent ability, and, best of all, perhaps, genuine ambition. Miss Claire had had a contract with the Chicago Civic Opera Company and had very definitely made good there. But she chose to leave and to resume her erstwhile activities in Germany, in order to benefit from the artistic discipline and routine which is essential for her growth, and which she felt was impossible of attainment in her engagement here. To me Miss Claire stands at once an example of a brave, honest seeker, and a living criticism of our too few opportunities for real values. The very type of young artist we need must leave America to find her real self elsewhere!

Small wonder, then, that our music is sporadic, hectic and undisciplined, despite our well-intentioned conservatories and our wide-spread radio talks and concerts. Such things may well stimulate a “music hunger,” but surely the presence of hunger alone has never yet acted as guarantee of the quality of the food that will be welcomed. We have numbers of truly gifted young musicians, and I wonder what will be their position, their development, their very outlook and standards when they are as old as I am? Wide-spread music may stimulate our nation to an acquaintance with the art; conservatories and great teachers may provide us with potential artist material. But America needs something beyond these to fulfill any genuinely musical achievement.

The New Zealanders' Musical Instruments

TO THE ETUDE:

As a subscriber to your excellent magazine for some considerable period, I desire to offer you my sincere congratulations. The articles and the music are instructive, unique and delightful.

In your May issue of 1929, however, there is an article written by Lily Strickland on the “Symbols of the Dances of the Far East,” which I feel calls for correction. She states that in New Zealand the natives use flutes, drums, shell-trumpets and a rude lyre with four strings.

I write as a representative of the Maori

Courage to Face Facts

WE NEED, first of all, less sham, less pretending that we are straight on the highroad for national musical laurels. We are not. We need to be awakened to what our lacks and needs are before we can hope to minister to them. We need more opportunities for young people who are no longer music-school students and are not yet polished artists. We need opera houses, great and small, as they exist in Frankfurt or Cassel or Dortmund, towns which Detroit can buy and sell a hundred times over in “tin Lizzies,” and which San Francisco can coach in the practices of big business. It is ridiculous to fool ourselves with that old bromide that art can flourish only in monarchies! If a wealthy man has the money to give to art, and can be brought to see the channel in which it will be of the most value, he surely does not need to wear a coronet upon his head in order to fulfill his possibilities for service.

When you consider that we have only two established opera companies throughout the length and breadth of our three-thousand-odd miles of United States, you cannot blame the inhabitants of the outlying cities for yearning for a glimpse (a glimpse, perhaps, more than a sound) of anybody at all who has succeeded in becoming a “head-liner” and in blasting a niche in the operatic attention of *blasé* New York.

But, if Omaha could boast as its own the opera house where Rosa Ponselle might first have sung “Norma” years before she carried it to Broadway, the attitude of Omaha (and all the cities that Omaha is here used to represent) would be a very different one. Delight in music would rank high, because the people would be familiar with it instead of regarding it in the light of something so unusual as to be almost freakish. And pride in local standards and local achievement would outweigh mere curiosity about the “stars” of Chicago and New York.

Why cannot the strains of all the many races that, in union, might give us such a colorful musical background, commingle into a superbly original pattern, indicative of the highest ideals of music, and thus truly help our young country to forge for itself a dignified and worthy contribution to the world's art?

SELF-TEST QUESTIONS ON MISS FARRAR'S ARTICLE

1. What attitude of American audiences is detrimental to art?
2. Name three flagrant abuses practiced by our opera companies to the detriment of the musical art.
3. What is the danger of a too-rapid rise to fame?
4. At what period in life should an operatic singer be at her fullest activity? Why?
5. What phase of music endeavor stands in greatest need of financial assistance and how might such assistance be tendered?

race to say that the natives of New Zealand have but few musical instruments. Strange to say, with the exception of the great war gong, they have no war-drums like most of the other primitive peoples. They have a shell-trumpet but it is never used as a musical instrument but rather as a signal for calling the warriors together.

They have two kinds of flute, but, as for the rude lyre, it is quite unknown to the Maori of New Zealand.

TE ARI PITAMA,
North Island, New Zealand.

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THE MUSICAL HOME READING TABLE

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Conducted by
A. S. GARBETT

Beethoven's Improvisations

...ing is no longer a habit of
...ists," Henry T. Finck reminds
"Success in Music." He points
...the days of Mozart and Bee-
...was quite the thing to do. Sey-
...that the rivalry between Bee-
...Woelfl (a contemporary pianist
...prevent the two artists from
...selves side by side at two
...alternately improvising on
...posed by one to the other.
...gathering improvising was
...in vogue. Czerny relates how
...in the Palace of Prince Lob-

kowitz, Beethoven, after many entreaties,
was dragged almost by force to the piano-
forte by the ladies. Angrily he snatched
the second-violin part of one of Pleyel's
quartets from the music-stand, and on
these notes, wholly insignificant in them-
selves, he built up daring harmonies and
melodies in the most brilliant concert
style, the violin part running in the middle
voices, like a thread.

"Old Pleyel was so amazed that he kissed
the player's hands. 'After such impro-
visations Beethoven was wont to break out
into a loud and satisfied laugh.'"

Archbishop of Salzburg

...chbishop of Salzburg, who
...art out of his palace, has won
...ant place for himself in musi-
...: It is a relief to learn from
...most recent biographer, Dyneley
...the Archbishop's character
...aligned.

...ature of him derived from the
...Leopold Mozart is entirely
...s Hussey. "Coloredo was by
...pendent, enlightened, perspicu-
...excerated bigotry and hypocrisy.
...al letter of 1782, a *rara avis* of
...tolerance, is famous."
...too, that "He set in order the

finances of his little State and gradually
appointed competent men to the various
offices. Personally he was fond of society
and was an engaging man. He held the
sciences in honor and was a musician, per-
haps above the average; and one can hardly
reproach him, as a man of his time, for pre-
ferring Italian to German music."

Strange how one thoughtless act can
make a man more famous in history than
a life of good deeds. But for his un-
pleasant relations with Mozart the good
Archbishop would not have been remem-
bered outside of his diocese!

Brahms vs. Popper

...was not a good speaker, we are
...Markham Lee, in his biography
...He goes on to illustrate the
...an anecdote:

...t banquet was given in Vienna
...early performance of the first
...and was attended by many nota-
...luding Popper, the violoncellist,
...urneyed from Budapest for the
...nd was placed near Brahms at
...e latter was asked to make a
...began very stumbingly: 'Gen-
...mposing is very difficult, yes,
...is very difficult'; after repeat-
...veral times a flash of sarcasm
...n, and he added, 'Copying is far
...tlemen, but on that point my

friend Popper can give you more informa-
tion.'

"Popper got up smiling as if nothing
had happened, and said: 'Gentlemen, my
friend Brahms has just informed you that
I know all about copying. I do not know
if he is right in this. I only know that if
I would copy there is only *one* man I
would consider copying, and that man is
Beethoven. But on that matter my friend
Brahms can give you more information.'

"The laugh was certainly against Brahms
now, but the composer joined in it as
heartily as any one, for, though sarcastic,
he was not really bitter, nor do we learn
that he ever cherished resentment or
nursed a grudge."

Advice from Schumann-Heink

...had any really famous teach-
...mann-Heink confesses in her
...ished biography. "I studied
...dy I could find, as a young girl.
...God and nature endowed me
...autiful natural voice, and I
...sing and perfect my art by ex-
...nd working out things for my-
...and there, by constant singing
...and, not least, with Schumann,
...t me so much after we were

...erty in those early days and my
...were a great protection to me
...I had not the temptations that
...woman with more freedom
...had. I had to give up many
...my voice—parties, good times,
...all kinds of pleasure; and
...often seemed very hard at the

time, that, as a matter of fact, is what
makes a great artist. Every singer must
live entirely for her voice, especially in
the *beginning*, when she is building up her
career; and I think you'll find that all
the really great artists have done so.

"This doesn't mean too much 'coddling.'
No, I don't believe in that at all. Take
care of yourself always, but don't overdo
it. And I will say a word here and now
about diet. . . . Every singer varies about
that, of course, but as a general rule it is
impossible to sing on a full stomach. Nor-
dica was one of the very rare exceptions
to this rule and always had her dinner
brought to her dressing-room in the opera
—an unheard-of thing to do! . . . Why, I
couldn't do that—not if you stuck me with
pins up and down!"

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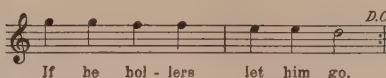
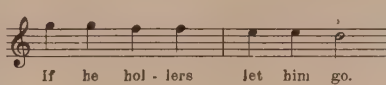
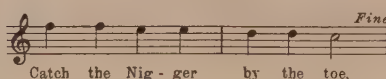
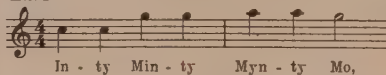
Wanted: A Teacher With Imagination

By ARTHUR A. SCHWARZ

TO TEACH by analogy, as did Von Bülow and as does Tobias Matthay, requires a good working acquaintance with literature, painting, sculpture, the drama, musical comedy—and even the Circus. Humor, perhaps, more than any other quality, appeals to children. Gounod's *Funeral March of a Marionette* is indeed laughable when the picture of clowns parading for the funeral of a stuffed parrot is called to mind. The Marionette may be replaced by the cotton polly, but the humor is not lost upon the pupil. The piece, in consequence, is played with the required dryness and precision.

Watch the child's delight when the song to *Old Melody* (No. 77 in Presser's "Beginner's Book") is given thus:

Ex. 1

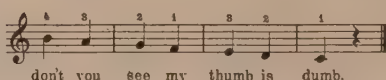
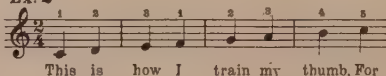


Christmas is the season dear to the hearts of children because it means presents and fun. Delightfully they play *Bells Do Ring* (No. 67 in Presser's "Beginner's Book"), especially with these words:

"Bells do ring, bells do ring,
Ev'ry Christmas hear them sing.
Ding Dong Ding, Ding Dong Ding,
Happiness to all they bring."

To give him a sense of tone-color, ask the pupil to play this piece through, thinking how happy he is at Christmas. Then ask him how he feels when Christmas goes. When he says, "Sorry," have him play it again with every E made E flat—slowly, softly and a bit pensively. The scale played with the fingers 1-2, 1-3, 1-4 and 1-5 (thumb training) may be made interesting thus:

Ex. 2



The minor scales may be taught to little children, girls especially, by having them play it thus: when Mr. Thumb has a head-

ache, play the melodic minor; with a toothache, play the harmonic minor; with a cold, play the minor scale. The idea of Mr. Thumb being so sore is a good one. Often pupils play "for company," of Mr. Thumb "for company," story first:—a lecture recital, if you like.

Juba Dance by Dett may be played as two darkies dancing; one a graceful dancer; the other a humorous shuffler. (Recall the tates in the bass on the second story first.)

Southern Revels by Morrison splendid chance for humorous Pickaninnies "winging" it on the banjo strumming (F Major) and the old minstrels come to town who can go to the theater and soft-shoe dancing invariably over tendency to bang a piece of a soft or jazzy nature.

Minuet and ballet dancing of the gives the pupils a vivid idea of the Minuet, *Pas des Amateurs*, Chaminade, and the like should be played.

A high school student who was working on *Aeneid* was working on *Romance in D flat* of Sibelius. Her interpretation: "Finland; taciturn: the tall pines; menacing: the waves savagely lashing the Concerning the long run in D flat. "The waves follow in a huge, mass smashing against a bou accent on E flat); they fall on (they run in opposite directions) rages, and huge billows are roll shores (the great chords after with the octave D flat deep and in the bass). This is the 'Ro Land and Sea such as Finland witness." Though this interpretation be far fetched, the fact remains through its use the *Romance* becomes awesome to the pupil composition is played with dignity.

Of Friml's Chinese suite, "Peking Man," the Chinese physician, Dr. Ensang W. Cheng the Chinese Love Song the melody the first measure, is known as "The melody of 'Cometh as a character of a part sung after the woman has spoken in a plea of love."

If the pupil is told this and a Chinese one-stringed fiddle, of the of Chinese music in a monotone and of the Chinese moving silent the streets in their softly padding he will quickly become interested pressing what he imagines the to mean.

This is the value of analogy—a ing of imagination and a desire the discoveries of that imagination.

Explaining the Phrase

By GEORGE COULTER

A PHRASE is a statement or remark made by some imaginary person. The beginning of the curved line is the point where he starts talking; where the line ends, or where rests intervene, he is pausing to take his breath or collect his thoughts.

Some of these imaginary persons talk in short, abrupt syllables; others, in long pompous sentences; some, both long and short.

In some instances the analogy of two persons holding a conversation can be comically employed, every alternative It identifies you as one in touch with the

phrase being the retort of a speaker, the answers being some and snappy, sometimes bland and In one piece the dialogue will and serious, in another light kling. A *crescendo* may represent speaker raising his voice, and a *decrescendo* dropping it; phrasing low in a gruff male voice, high in the a woman's. Other picturesque same kind will suggest themselves imaginative.

By this means the phrase "live" and speaking thing.

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Making it Fun for Beginners

By MARTINE DAVISON

kept just right on the keys, the read correctly from the page, the ged exactly as it should be—in carry out these injunctions the finds himself caught in a tangle unless some vivid means is hereby his learning becomes actu- arable.

re very first play-names may be he keys, such as "Funny F," who in front of three black keys, D," who lives between the two "Bobby B," who stays back of keys, and his sister, "Anna A,"

is fun to find out where Funny the treble clef. You see, he is at of the very first window. And is about to fall out of the treble Bobby B is a very bad boy. nding on the roof of the bass his sister, Anna A, like most sisters, is trying to do just as she does. She is around the very the bass clef, but can't quite the roof. Middle C, of course, independent. She has a line all n between the two clefs. These few of the interesting little folk ut they furnish examples of the which we become acquainted

with the keys and their relation to the notes on the music page.

Another technic game is to pretend the thumb is Jack. He can have a nice house if we put the knuckles up high, being sure to make some windows in the house (spaces between the fingers). The wrist can be a valley and the arm a sloping hill back of the house. Jack is out on the front porch. He can run into the house, then out on the porch again. This and a little arm exercise disguised as a game of "Simon says" develop a good arch, thumb control and arm weight, without calling directly for technic.

The first two or three melodies are usually original tunes with words about things or persons of special interest to the individual child. Little boys love guns and firecrackers. So for little Jimmie the following song is suitable:

Middle C —D —E —G (left hand) E —D
Hear the fire cracker
(right hand) Cannon C (left hand).
boom.

Cannon C is the lowest C on the piano.

Music as an art should bring joy to the child. From the very beginning he should find what fun his music is.

Scales for The Younger Pupil

By ALICE HAMLET

beginner, particularly a small eses through what might be re-scale period during which he a good legato in the five finger strengthens the fourth and fifth d develops a flexible thumb. he is acquiring this necessary d prior to the actual execution it is desirable that he attain eedom of the keyboard in five itions other than those up and n middle C and that he develop laying simple pieces containing o sharps or flats.

es of the following scales, C, and B-flat, can be easily taught e youngest pupil by means of a called "Musical Trees."

ale represents a tree. The pupil and down the trees of C, G, D, F by alternating the forefinger of and with the forefinger of the avoiding, until he is technically the passage of the thumb under nd the transfer of the hand. A can be maintained by insisting

that one tone sound until the next is played. The game of "Musical Trees" provides also an exercise in ear training as the pupil discovers the tones of each scale by altering the white keys with sharps and flats when the progression "sounds wrong." A similar comparison with trees is introduced in "Music Play for Every Day," and is very much liked by children.

Since a small child likes to draw, the next step is to make pictures of the musical trees in his manuscript book. He then writes the scales, ascending and descending, in whole notes and numbers the degrees. This leads directly to transposition which, if taken by very easy stages, can be made a delightful and beneficial study. The teacher may assign simple figures to be played and written in various keys or the pupil may be encouraged to "compose" his own.

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(Continued from page 544)

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oes the sound of human feel.
e criticising the soft sighing
Lener Quartet or the solemn
lgar Symphony, we sense his
his sturdiness, and the great
mpathies.
on these sounds in this book
s that quiet us to wonder.
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had spent an afternoon with
unciousness that an art has
aturity from the very ground
are treading, and is bearing its
ts fruit all around you is some-
erent from the feeling that it
ght to you from a very long

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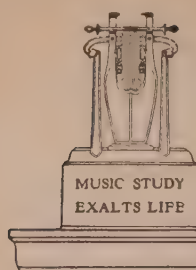
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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



SECURE NOW YOUR SUPPLIES FOR THE TEACHING SEASON

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Let us picture a scene about this time in the studio of a piano teacher. Johnny, age 12, who last season completed the third grade of the Standard Graded Course, comes in for his lesson. Has his teacher a copy of Grade IV ready for him? Is there an interesting piano piece at hand to "sweeten" Johnny's journey through the new technical difficulties he will encounter? Then comes Mary, age 6, accompanied by her mother who proposes to launch Mary on a career that in future years will cause her name to be mentioned along with Carreno and Chaminade. Will the teacher be prepared to go to the music cabinet and bring forth, to Mary's delight, one of those fascinating very first instruction books for tiny tots?

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TODAY AND TOMORROW

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Advance of Publication Offers—August, 1930

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

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He will do more in the same time, he will do it better,
he will persevere longer.

—CARLYLE

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Hope to have this new instructor book in the early Fall. Naturally a book of this type requires considerable time, and in addition to this we have been very careful in the preparation of it since it is our desire to make it a book of the kind ever published. Special introductory price in advance of publication for each instrumental required is 30 cents, postpaid.

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The price of a yearly subscription to *THE ETUDE* is \$2.00. If the music lover wishes to continue the subscription, and we are sure he will, we will credit the 35 cents on yearly subscription to begin in September. In other words, send \$1.65 in the Fall and we will send *THE ETUDE* for twelve consecutive months. Think of it! 15 copies of *THE ETUDE* for only \$2.00. This is indeed a musical bargain which no one should pass by.

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As wrappers for *THE ETUDE* are addressed about four weeks in advance of mailing, we should have at least one month's notice of a change of address. Be careful to give us both the old and new addresses when advising us of changes. Our files are arranged geographically by state, town and then by name, so please bear this in mind, and prevent disappointment through non-receipt of copies.

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THE XYLOPHONE PLAYER GOES ON A PICNIC

ADVERTISEMENT

WORLD OF MUSIC

(Continued from page 529)

STUDENTS OF CHURCH MUSIC will be assisted in their studies, from the income of an endowment of fifty thousand dollars left, by the will of the late Samuel Carr, to the New England Conservatory, for this purpose. Mr. Carr was at one time president of the Board of Trustees of the conservatory; and this is not the first gift from the family, since his death in 1922, following which they furnished a Carr Memorial Room where is placed the large three manual organ once in the Carr residence.

THE CHRISTIAN HERALD PRIZE of two hundred dollars for a hymn celebrating the nineteenth hundredth anniversary of Pentecost and the founding of the Christian Church, has been awarded to Mrs. Gertrude Robinson of Circleville, Ohio, for her "Humbly and Reverently," which is to be sung to the familiar old melody, "Come Ye Disconsolate."

THE BEETHOVEN PRIZE, founded by the Prussian State, has been this year divided between N. von Reznicek and Julius Weissmann.

THE "OLD VIC" OF LONDON, famous in recent years as the home of well given grand opera at nineteen cents a seat, is soon to be torn down to make way for a new railway station. In the 1890's it was one of the most famous vaudeville houses of all the world.

MONSTER ORGANS may be the boast and pride of many a musical center; but to Peterborough, England, belongs seemingly the honor of possessing the smallest perfect violin in the world. In the collection of an old instrument maker, it is but four inches long and so delicately made that it weighs but one-fifth of an ounce, though consisting of nearly one hundred parts. On the other hand, New York has a saxophone twenty-two feet long. Then London has a mouth-organ seventeen and a half feet long, which is played by several persons each of whom is responsible for the use of about two feet of its compass.

COMPETITIONS

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars, is offered for a chamber music composition for flute, oboe, clarinet, bassoon and French horn; or for piano with four or five wind instruments; open to composers of all nationalities. Also American composers are offered a prize of five hundred dollars, for a suite or other composition in similarly extended form, for two pianos. Particulars may be had from the Elizabeth Sprague Coolidge Foundation, Library of Congress, Washington, D. C.

THE NATIONAL ASSOCIATION OF HARPISTS offers a prize of one thousand dollars, for a composition for harp, either as solo instrument, with or without orchestra, or as the chief instrument in a chamber music work. Address of Association, 315 West 79th Street, New York City.

THE SOCIETY FOR PUBLICATION OF AMERICAN MUSIC offers this year free publication of two or three chamber compositions by American composers. The composition closes October fifteenth. Address, Oscar Wagner, 49 East 52nd Street, New York City.

THE SWIFT AND COMPANY PRIZE of one hundred dollars for a male chorus is again offered. Particulars from D. A. Clippinger, 617-618 Kimball Hall, Chicago, Illinois.

AMERICAN COMPOSERS are to be favored on the programs of the New Jersey Orchestra with Rene Pollain as conductor. The management is ready to consider scores for use in the 1930-1931 season; but, before forwarding these, composers should communicate with the Secretary, New Jersey Orchestra, 4 Central Avenue, Orange, New Jersey.

THE CHICAGO CIVIC OPERA COMPANY preliminary contests for European scholarships for operatic study, will receive entrants till September twentieth, instead of June first as was at first announced. Inquiries should be addressed to Marx E. Obendorfer, 520 Fine Arts Building, Chicago, Illinois.

AWARDS of \$1,000 for a Symphony, \$500 for a Woman's Chorus, and \$500 for a Trio for Violin, Violoncello and Piano are announced by the National Federation of Music Clubs. Particulars are to be had from Miss Virginia H. Anderson, 22 Rhode Island Avenue, Providence, Rhode Island.

AN OPERATIC DEBUT PRIZE of one thousand dollars is offered by the National Opera Club of New York City, for a young singer ready for a first appearance in opera. The prize will be awarded at the 1931 Biennial Convention of the National Federation of Music Clubs at San Francisco. Particulars may be had from the Baroness Katherine von Klenner, President of the National Opera Club, 1730 Broadway New York City.

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Clearness in Piano Playing

By CHARLES B. HOBY

WHAT is the most important function of the damper (miscalled "loud") pedal? If this question is tried on scores of piano students the correct answer, "To give tone color," will rarely be received.

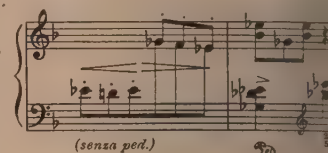
Too much color, however, is detrimental to any work of art; the too frequent use of the damper pedal, even if it is changed with every harmony, will tire the listener. But the pedal, used intelligently, is tremendously effective. In good editions, such as those of Joseffy, it will be noticed that brilliant passages frequently have no pedal indications. A glance at Joseffy's edition of Chopin's *F minor Fantasia* will reveal to the student what is meant by effective pedaling.

Clearness in piano playing means, first, accuracy in striking the notes, then careful articulation of staccato and legato passages, besides the proper use of rests and distinctness in phrasing. In the Bach suites little if any pedal is required, because polyphonic music, being made up of strongly contrasted phrases played together, would lose its effect if the parts were blurred. A piano virtuoso, in playing Bach, may use pedal touches here and there, but the student should refrain from this until his contrapuntal knowledge is equal to his powers as a performer.

A safe rule to follow, for those lacking in theoretical knowledge, is to use the pedal only when it is indicated. Sometimes, however, we come across editions in which pedal markings are too numerous. (Buonamici's edition of Schubert's sonatas, for instance.) Scale passages are not so effective when the damper pedal is pressed down, though sometimes a com-

poser such as Saint Saëns may in it for special effects.

Here is an example from the maus Paraphrase of Schütt, Op. effective pedaling balanced by a crisp marcato:



Dull and heavy tone and lack of which also hamper the pianist who to brilliance in performance must deal with first by proper gymnastics under a competent teacher. for those endowed by nature with playing muscles (and they are few) the best way to build up a playing animism. Quick (but not high) fingers through careful practice of staccato passages also improves brilliancy. Some of Scarlatti's little sonatas and the of Mendelssohn (who rarely indicates damper pedal) will do wonders player with a dull touch.

LETTERS FROM ETUDE FRIENDS

The Aeolian Harp

TO THE ETUDE:

An old legend has come to us that when the royal prophet, David, retired for the night, he had a small harp suspended over his couch. When the night winds swept over the strings, beautiful musical sounds were produced, which lulled him to sleep. This is the earliest record of the quaint contrivance which we now call the Aeolian harp.

This harp was given its name in honor of the mythical god of the winds, Aeolus, who was supposed to have kept the winds shut up in a cave on the Aeolian Islands, and to have set them free or called them back at Neptune's command.

The inventor of the instrument is unknown. The first to write about it was Kircher (1602-80). Also a description of the Aeolian harp was printed in the Göttingen Pocket Calendar for 1792. For a time this instrument was very popular.

The Aeolian harp is made by stretching catgut strings or wires over a thin sounding box. The harp is usually about three feet long, three inches deep and five inches broad and is made of pine wood, with beech ends, into which the tuning and hitch pins are inserted. There are two narrow bridges of hard wood over which the strings are stretched. The number of strings has varied, but, in the last hundred years, Aeolian harps have been made with a dozen strings all tuned in exact unison.

The harp is usually hung in a window or in an open place and oblique with regard to the direction of the wind. The passing of the breezes over its strings produces chords which with the force of the wind vary in loudness.

In China a form of the wind-played harp is found in certain kites fitted with vibrating strings.

The tones of the Aeolian harp are strange and melancholy. A seventeenth century writer says, "The sounds do not resemble those of a stringed or of a wind instrument but partake of the qualities of both."

Coleridge, in his poem, "The Aeolian Harp," says, "We are impressed with it as by a wall, a sweet upbraiding."

FANNIE BRUESER.

Flower Rhythm

TO THE ETUDE:

One afternoon a girl who had been taking lessons from me for two years got a notion it wasn't necessary to count. I used all sorts of persuasive arguments, such as

marching, waltzing, two-stepping, clock ticks. Nothing worked. But we went into the garden and picked a bouquet of Cosmos for her to take to her I had a happy thought. "Let's see counted when He made these flowers found He did. Every flower has eight. So we discovered we could make 2 4/4 time, even 3/4 and 6/8 time. I went home. The next lesson she correctly and spoke again about the

HAZEL DITZ B

Dolly Dimple

TO THE ETUDE:

A six-year-old lad could not get Dimple, by Wallace A. Johnson, until he these words. Then it went smoothly:

Dolly Dimple in her mother's arms,
Sailing to dreamland where nothing

Chorus:

Bye-to, bye-to,
Sailing we go,
In a lovely fairy-boat,
So sure and slow.

Padding so we get there soon;
Padding with my mother's stirrings

HAZEL DITZ B

New Scale Fingerings?

TO THE ETUDE:

All scales can be played with fingerings. However, owing to the position of the keys on the piano, the fingering changed, but only as much as is necessary. If this were not necessary it would be an advantage, as the pupil would not every scale would start with the thumb—the thumb or fifth.

Now what is gained, in the scale beginning with the third finger and the fourth finger come on the scale it not just as easy to get the second on this key and the thumb on G? tion plays a big part with some people.

In the scale of F-major how is to start with the third finger, while the fourth on B-flat? How is this the standard fingering so long in what is really difficult about playing second finger on B-flat and the thumb on C?

I can find no advantage in such changes. When one has played the years, with the fingers used two times in a fixed order, and then make a complete change, there is easy about it.—T. SHANKIE.

SCHOOL MUSIC DEPARTMENT

(Continued from page 549)

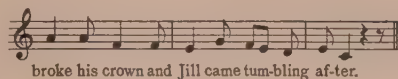
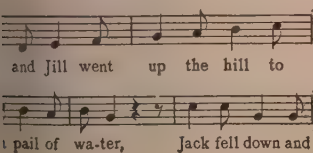
The Actual Writing

WE come to the real writing. The first line—*Jack and Jill went up the hill*—expresses the idea of climbing, a very easy matter to lead the child to that a scale-line progression in an upward direction would best fit these. At once he gets the idea of what is to be followed by the line of accent. The scale-line might be carried as far as the line of accent, as here the greatest emphasis is on the word *hill*. It might be suggested that, for variety, it would be well to use a scale-line progression for the rest of the second line. In the third line is expressed the idea of a rather abrupt descent. The line of accent, the melody takes a downward trend and the line of the descent might be better expressed through skips on chords than a scale-line progression.

A melodic form might be worked out by putting the words in the third line, *Jack fell down and broke his crown*, in the same melodic pattern, beginning with the same scale steps, to accommodate two phrases. Unless a class is very advanced, perhaps it is best to confine their attempt to an application of scale-line progression and not confuse children by an attempt to develop something in this very short rhyme. The last line is only one point to be brought out by the melody to a close. It is necessary to remind the class that the best way to teach the keynote is to let the melody lead through *mi, sol, ti* or *re* just before the last note. This very simple idea is easy to bring the melody to a

flowing was a first attempt by a teacher working along these lines under the direction of a teacher:

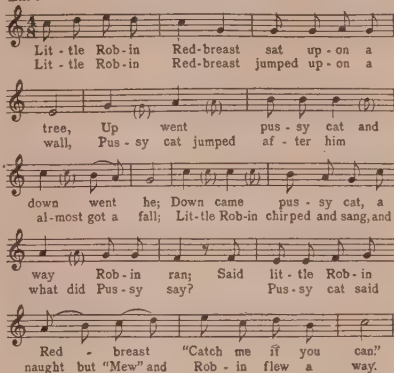
Jack and Jill



The next example represents the work of the same class about a month later.

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Ex. 2 Robin Redbreast



Having set one poem to music, children are always eager to try another. By gradually increasing the difficulty of the selections, the child soon develops real facility in setting words to music and can be led to a desire to work on a school song or some other project of equal interest. The child's natural sense of rhythm will hold him to four-measure phrases; so it is not necessary to take up a discussion of form in order to make it possible for him to express intelligently in music what others have said in words.

The coöperation of a third or a fourth grade teacher who will use the best melodies developed, for teaching purposes in her classroom, is always a great incentive to children to do their best; and the pleasure they derive from hearing their music sung by others, added to the joy of actually creating, more than compensates for any difficulties which may have been encountered in their attempts to reach their goal.

For the Pupil Who "Just Can Not" Count

By ALICE T. BIXBY

a teacher finds one of her most trying problems to be the pupil who cannot count. Such a pupil, especially if he is in a good sense of rhythm, is hopeless. Of course, when one is from the very beginning, by being careful and thorough at the time and the division of beats; but when pupils come with ready formed in this regard, it is another proposition. The fol-lan, if thoroughly carried out, will be useful in one, or, at the most, two in the majority of cases, in demon-strating the pupil how mistaken his own ear has been and how much smoother he can make his playing. The method chosen which the teacher hears and likes, preferably one which requires a strong accent. Before the teacher says to him, "Count your hands and speak the counts as I count." Then, clapping the counts slowly *one, two, three, four, two, three, four*.

She does this until the pupil can speak and clap hands *exactly* with hers. Then, turning to the piano, she says to him, "I shall play and count this piece alone first, and then play it again while you count with me as you did when we were clapping our hands."

When the pupil is able to keep with the teacher exactly from beginning to end the lesson progresses step by step in the following order:

First: The child counts alone while the teacher plays.

Second: The child counts and plays the left hand alone while the teacher plays the right.

Third: The child counts and plays the right hand alone while the teacher plays the left.

Fourth: The child counts and plays both hands together in a somewhat slow tempo at first but always with even rhythm.

When the task is thoroughly mastered and the child is able to play and count the study evenly from beginning to end, he usually discovers for himself that the speaking aloud of the counts helps to keep the rhythm even, like the beat of a drum.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



?? ASK ANOTHER ??

1. What are harmonics?
2. What is an augmented fifth?
3. Name a modern composer of Scandinavia.
4. What was Mendelssohn's full name?
5. In what opera is there a witch and a gingerbread house.
6. Is the oboe a wood or a brass instrument?
7. How many half-steps in a minor seventh?
8. If G-sharp is the dominant of a scale, what is the leading tone of that scale?
9. How many sharps are there in its signature?
10. What instrument is this?



Answers on page 600.

Major-Key Signatures in Sharps

By SISTER CALLISTA

Would you learn a useful lesson
To remember without fail,
In what order sharps are written
For each single major scale?

Come and read these verses over,
Read them twice and read them more,
And you won't forget their number
As, perhaps, you did before.

First of all, the F is sharpened,
Leading straight to key of G;
Then, the second one is C sharp;
Mind it well: it points to D.

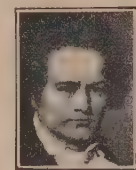
G sharp, as the third, is telling
That on A is now the key;
D sharp, added to the number,
Gives the signature of E.

Next in order A sharp follows,
You must keep it well in mind;
F, C, G, D, and the A sharp
In the key of B you find.

Reading six sharps from the paper
What a task this seems to be!—
When you see an E sharp looming,
Know that F sharp is the key.

Letter C has none or seven.
Therefore, when all sharps we need
And the B sharp now has joined them,
C sharp is the key indeed.

Signatures in sharps are easy
When the key-note you would find.
"One half-step above the last sharp"
Is the rule to keep in mind.



PICTURE
BEETHOVEN

"GOODNESS ME! How I wish I could get down out of this little frame!" complained Picture Beethoven. "I'd run away as far as I could go!"

"And so would I!" agreed Picture Schubert, sadly. "Sometimes I think I can't bear it another minute!"

"It does seem that Jean would have a little sympathy for us," continued Picture Beethoven, helplessly. "It just breaks my heart to hear her play my beautiful 'Minuet' so carelessly."

"And she just ruins my beautiful *Serenade*," continued Picture Schubert.

"She never practices her scales and exercises so that she can acquire a fine technique," added Picture Beethoven. "She's always trying new pieces and butchering up the lovely compositions we spend our lives on."

"And the only thing we can do is to sit here in these frames and listen to her," sobbed Picture Schubert. "We have tried more than once to make our escape and always failed."

Just then Jean came into the room with a package under her arm. Picture Beethoven and Picture Schubert quickly ceased their conversation (for pictures never talk when anyone is near).



PICTURE
SCHUBERT

"Oh, Mother!" called Jean. "Come and see what Miss Harris gave me!" Mrs. Brown hurried in, eager to see what it was.

"Aren't they lovely!" exclaimed Jean, as she tore away the wrapping and held up the pictures of Chopin and Liszt in little black frames.

"Yes, indeed!" exclaimed Mrs. Brown, "and they will add so much to your room!"

"Oh, Mother, it's beginning to look like a real studio!" exclaimed Jean as she finished hanging the new pictures on the wall opposite those of Beethoven and Schubert, and stood admiring them.

She put her arms about her Mother, and the two left the room.

When they were well out of hearing distance, Picture Beethoven and Picture Schubert turned to greet their new companions.

"I wish we could give you a hearty welcome," began Picture Beethoven, sadly, "but you've come to a very terrible place! Jean nearly drives us crazy with her careless playing. They say, though, 'Misery loves company.' So I suppose we should be glad to see you."

Picture Chopin and Picture Liszt smiled in amusement. "But we're really very glad we're here," returned Picture Chopin with a twinkle in his eye. "I think we shall enjoy being here in spite of all you've said."



PICTURE
CHOPIN

"Well, perhaps you've been in a big store and you haven't heard any music in a long while, and you think you will be glad to hear the sound of notes of any kind," predicted Picture Schubert.

They had to stop their conversation abruptly for in came Jean and sat down at the piano.

She began her scales slowly and carefully. Picture Beethoven and Picture Schubert stared in amazement. What could have happened to Jean?

When she had finished her scales she worked diligently on her exercises and pieces.

When the hour was over and Jean was skipping down the walk, Picture Beethoven and Picture Schubert were still staring at each other. Picture Chopin and Picture Liszt chuckled at the surprise Jean had given them.

"What a delightful hour!" remarked Picture Chopin. "How glad I am that I came to this little room! And how did you enjoy the hour, Picture Beethoven?"

"I think I have never enjoyed an hour more thoroughly," he admitted. "But what has happened to Jean? I have never heard her practice more carefully!"

"Nor I!" echoed Picture Schubert in an astonished tone.

"I'll tell you the secret," whispered Picture Liszt. "I knew you would be surprised. When we were given to Jean, Miss Harris told her how sad and grieved we would be if we ever heard her play carelessly, and when Jean took us she promised Miss Harris she would follow her plan of

practice. Now she's only kept her promise!"



PICTURE
LISZT

"What a changed room this was! I heard chorused Picture Beethoven and Schubert.

"I can hardly wait until she learns one of my compositions!" exclaimed Picture Chopin, eagerly. "I hope she will learn my beautiful *Waltz in C# Mi*."

"Oh, I want her to learn one of my compositions!" said all the others in a chorus.

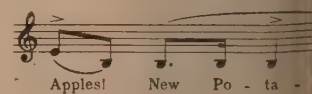
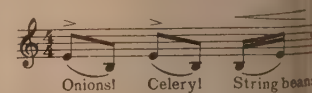
Each day Picture Beethoven, Picture Schubert, Picture Liszt and Picture Chopin look forward to Jean's practice. They never think of running away, for Jean has made them love their little home.

Street Cries "The Hungry"

By OLGA C. MOORE

"Onions, celery, string beans, Apples, new potatoes!" Spinach, lettuce, carrots, too, Vegetables, good for you. From the farm right into town, He brings you food for health. Eat vegetables, ripe and fresh. For "Health, you know, means

Actual Motive



DEAR JUNIOR ETUDE:

We have a "Mozart" Club, and just loads of fun. We studied the Mozart and now we're studying Bach. Our teacher reads us stories about the great composers and then asks questions about them. We also play games.

We are going to have club but Mozart's picture on them, which tend to wear to each meeting.

Every other week, instead of the "Mozart" Club, we have a Rhythmic Club. Beside our instrument, each of us practices with the baton.

From your friends,

"The Mozart"
Oswego, N.Y.

JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 32—French Composers

the Little Biographies in-
up of Russian composers some
is familiar to at least most
of you. Their names should
even if they are hard to pro-
bat, if you hear any of them
see them in print, you at
general idea of the composer.
a group of French com-
be included. Several French
ve appeared in the regular
of course, is partly French
Polish. Then comes Gounod,
Saëns, No. 19, and Massenet,
César Franck, being Belgian,
tioned, No. 21, and Debussy
In the extra names in July,
Couperin and Rameau were
in August, 1929, Berlioz and

from his opera, "Jocelyn," is frequently
heard. (His dates are 1849 1895).

Vincent D'Indy (pronounce Dan-dee),
born in 1851, is still living in Paris. He
studied with César Franck and was a
friend of Brahms, Wagner and Liszt. He
came to America and conducted a few
concerts of the Boston Symphony Or-
chestra.

Moritz Moszkowski (pronounced Moss-
koff-ski), 1854-1924, was not really
French, for, like Chopin, he was of Polish
descent. He was born in Germany but
lived and died in Paris. He wrote a great
deal for piano, and his compositions are
somewhat showy.

The next list will include the French
composers born after 1860.

For your club program use the Chabrier
record, "España." Besides, you can play
some of the following, though they are
not very easy:

Widor: *Au Soir*.

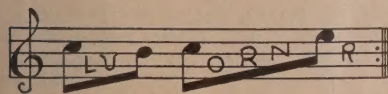
Godard: *Berceuse* from "Jocelyn," *Nor-
wegienne*.

Fauré: *Romance sans Paroles*, *Barca-
rolle in A flat*.

Moszkowski: Theme—Op. 10, No. 2,
Moment Musical, Op. 7, No. 1, *Serenade*,
four hands.

Questions on Little Biographies

1. Name three French composers men-
tioned in the above list.
2. Name three French composers men-
tioned previously in the Little Biography
series.
3. Are any of the composers you men-
tioned still living?
4. Did any of the composers you men-
tioned ever come to America?
5. Name two French composers who
were great organists.



ETUDE:

looking through your book I
letters from the different
written by the secretaries. I
ary of our Music Club. The
Club is "The A Sharp Music
have been having club meetings
or more. There are thirteen
our club.

our meetings once a month
number plays a piece that she
for a month. We also have a
chestra and have lots of fun
at. We play cymbals, sand
s, a castanet, triangles and a
In order to keep together
pay very close attention to our

number may invite friends,
s and brothers to our meet-
have no boy members in our

DEAR JUNIOR ETUDE:

I would like to suggest a name for Sarah
Wishnivetsky's club that I read about in
the JUNIOR ETUDE. The name is "The
Earnest Orchestra" or the "Concert Play-
ers." We have two piano clubs in our
town and I belong to one of them. We
have twenty-five members. We study
current musical events and play solos.

From your friend,

BERNICE SCHWARTZ (Age 10),
Oklahoma.

DEAR JUNIOR ETUDE:

In our school we have a music club which
meets once a month. It is named for the
person who organized it. We also have
two school orchestras, one in which only
the high school students can play and
one for the other schools. I hope to play
in them as soon as I can.

From your friend,

RUTH LEVENSALOR (Age 12),
Maine.

Signatures and Things

RECENTLY a man with a very lovely
voice gave a concert, and after the concert
some one spoke to him and admired his
singing, and then remarked that so many
of the songs were in the key of E-flat.

"Oh, were they?" answered the singer.
"Well, now, I never thought of that. In
fact I do not believe I knew it. How do
you know when they are in E-flat, or in
any other key, for that matter?"

Now, what do YOU think of THAT?
A grown-up musician singing in a concert
and did not know what keys his songs were
written in!

Do YOU know how to tell, and tell
quickly and certainly?

What key is this?



And what minor key is this?



Possible some of you know ALL the
signatures, and others may know just the
majors, and still some of you may not be
sure of any.

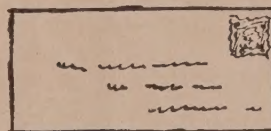
Look at your signatures again, starting

on SHARP signatures. You see the sharps
are not just under each other, but each one
is placed a little to the right, or forward,
just as in reading. Look carefully at the
last sharp, which is the one furthest to the
right in the group. That last one is the
seventh step of the scale, and, as the key-
note is one half-step above the seventh
step, the key-note will be one half-step
above this last sharp. Now test yourself on
this in all the sharp signatures and see how
quickly you can do it. The rule ALWAYS
works.

Now look at the FLAT signatures. In
the case of flats you look at the NEXT-TO-
LAST FLAT, and that flat is the name of
your key-note. This rule ALWAYS works.
This is because in flats the last flat in the
signature is always the fourth step of the
scale, so if you go backwards on the major
scale, 4, 3, 2, 1, you come to the key-note,
and this is ALWAYS the next-to-last flat.

Now test yourself on all the sharps and
flats, and see how much system there is
about the signatures and never allow your-
self to be uncertain again (speaking, of
course, to those of you who were a bit un-
certain).

Next time we shall "do" the minor sig-
natures. They are not the least bit con-
fusing if you are certain of your majors.



DEAR JUNIOR ETUDE:

The piano is my best friend. When I
play a piece I try to find out what the
composer had in mind when he wrote it.
I am fond of improvising and also like
to play by ear. My companions like jazz.
To please them I played some of the so-
called popular jazz. But I nearly ruined
my playing. However, just before it was
too late, I went to a lecture on music, and
jazz was mentioned. That woke me up.
Now I only listen to and play music that
is of real benefit to me. It seems to me
that there is a great deal of talent in
this town, more than one would expect in
a town of this size; but it is not or-
ganized, and they are drifting the wrong
way. Can any of the Junior readers offer
any suggestions?

From your friend,

Elizabeth Caldwell (Age 13),
Box 502, Sonora, Texas.

DEAR JUNIOR ETUDE:

My music teacher has a club for her
pupils. The name of the club is the "B-sharp"
club. The purposes of the club are: to
become acquainted with the other pupils,
to become familiar with composers, and to
learn to play before others. In answer to
the roll-call we say the name of a com-
poser.

The club colors are black and white,
representing the keys of the piano. We
meet every month at our teacher's home.
After the business meeting, we have a
program of five solos and one duet.

From your friend,

MARY LOIS RICE,
Washington, D. C.

DEAR JUNIOR ETUDE:

I go to a high school whose advanced or-
chestra has won almost every State con-
test it has entered. The director wants me
to play in the second violin section next
year because I have an "orchestra style"
of playing. This orchestra plays very dif-
ficult music, and naturally it requires good
players. But, as I am really not much of
a player, I think I had better stay out than
disgrace the really good players with my
poor playing. Don't you think so?

From your friend,

M. MORTON (Age 14),
Nebraska.

DEAR JUNIOR ETUDE:

I am seven years old and have been
studying piano over two years. Last
January I gave a concert. I have given so
many concerts that I cannot remember the
number of the them. I have composed two
pieces. These are some of the pieces
I have memorized; *Funeral March*, by
Chopin; *Spring Song*, by Mendelssohn;
Minuet, by Beethoven; *Moment Musical*, by
Schubert.

From your friend,

JEAN C. ITO (Age 7),
Washington.

N. B. This is a good record. How many
other seven-year-olds can do as well?

DEAR JUNIOR ETUDE:

We have named our club the Grieg Club.
We have a musical dictionary and we are
going to make a scrap book out of pictures
taken from the Etude. We play the games
that are in the Etude and have lots of fun.

From your friend,

LORRAINE WHEELER (Age 10),
California

Your friend,
JAH SPAULDING, New York.

JUNIOR ETUDE—Continued

As usual the JUNIOR ETUDE contest is omitted in the issues for July and August. The contest will be resumed next month, when the prize winners for the April contest will be announced.

Puzzle

By PAULINE LEEMAN

(Answers are terms used in music.)

1. Used on a bundle.
2. A place of residence.
3. A reflection of character.
4. Bottom of a statue.
5. An unaffected person.
6. Used in driving horses.
7. That which makes a check valid.
8. What we breathe every day.
9. Seen on the ocean.
10. What betrays nationality.
11. An association of lawyers.
12. Used in climbing.
13. Part of a sentence.
14. Belonging to a fish.
15. Used in wheeling.
16. A girl's name.
17. Used in flavoring soup.
18. An instrument, not blunt.

Do not send in the answers to this puzzle, as it is not in the monthly contest, which is omitted this month.

Answers to Ask Another

1. Harmonics are tones produced by the vibration of a part of a string, rather than by the entire string.
2. An augmented fifth is one-half step larger than an ordinary, or perfect fifth, the same alphabet letters remaining but altered by accidentals.
3. Grieg, Sinding or Sibelius.
4. Felix Mendelssohn—Bartholdy.
5. In the opera "Hansel and Gretel" by Humperdinck.
6. The oboe is a wood-wind instrument.
7. There are ten half-steps in a minor seventh.
8. The leading tone is B-sharp.
9. There are seven sharps in the signature, the key being C sharp.
10. English Horn.

Letter Box

(Continued)

DEAR JUNIOR ETUDE:

I am pianist for the Training Department of the State Teachers College here, and also pianist in such activities as Girls' Glee Club, Mixed Chorus, Junior High School Chorus, so my time is pretty well occupied. I have also played for Sunday School and Church services occasionally. I wish to further my knowledge of music.

From your friend,

ANNA RUTH MACK (Age 14),
Pennsylvania.

DEAR JUNIOR ETUDE:

We are just little fourth grade pupils that take music. Our music club meets every Wednesday morning at recess. When we meet we study about great musicians. The prize we win is a picture of a great musician. We are all nine years old except one, who is ten.

Your friend,

JANIE EVERETTE (Age 9),
North Carolina.

LETTER BOX LIST

Letters have been received from the following, but space will not permit their being printed:

Joyce White, Helen Patton, Jean Batchelder, Ethyl Anna Hutcheson, Rachel Young, Mary Helen Ethridge, Dorothy Saunders, Olive Gertrude Moley, Phyllis Mickelson, Virginia Kuenzli, Doros E. Heald, Betty Blass, Wanda Stovall, John Hetz, Rother Blunt, Mary E. Walters, Lillian Paluch, Kathryn Sloop, Georgia Becker, Frances Richards, Ruth Levensalor, Irene Cooper, Muriel Murdock, Marie Edmonds, Gloria Newell.

DEAR JUNIOR ETUDE:

I had never realized what the JUNIOR ETUDE was as I never read it, until one night as I sat at the piano a gust of wind came in and blew my ETUDE off the piano on to the floor. It blew the pages until it came to the JUNIOR ETUDE, and there it stopped. I finished my evening by looking at back numbers of the JUNIOR ETUDE. Every evening at the dinner table we put out the lights and just have a candle burning, and I play my favorite piece. My father never paid much attention to music but he loves that.

From your friend,
RUTH BARBER (Age 13),
Nebraska.

DEAR JUNIOR ETUDE:

I have taken piano lessons for eight years and violin lessons for three years. I play violin in our high school orchestra and was assistant pianist for the choral club. I also play violin in our Sunday School orchestra. Last winter I gave a piano recital at the Court House Auditorium where I was assisted by a friend who gave some lovely readings. Last winter the high school held an Elsteddfod in which contestants entered for vocal solos, duets, trios, quartets and piano solos. I entered the piano contest and won first place which gave me the honor of representing our school in the larger Elsteddfod in the spring. Four schools entered, and I won second place. In the spring our boys' glee club and girls' glee club gave a cantata, besides several other concerts during the year. So you see we have been busy with our music.

From your friend,
KATHRYN MARIE LINTZ, (Age 15)
Ohio.EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

The Old Clock in the Corner, by Frederick W. Root.



If you are fortunate enough to have in your home one of those fine old "grandfather's clocks" you know how very much a part of the family they seem. Solemn and businesslike about their ticking, they are almost like a real person who takes an interest in all that is going on.

How well the composer has described all this! You must play his little piece with absolutely regular rhythm, up to the fourth measure from the end; then play gradually slower and softer, that is, *perdendosi*.

Beginning at measure nineteen you will find a tuneful section in the key of G major. In this the left hand slurs must be observed.

A Slumber Song, by Mana-Zucca.

We are sure that you all know the difference between minor and major. Compositions in the former are apt to be serious and even mournful; those in the latter, less serious and frequently decidedly cheerful. Mana-Zucca likes to write pieces in minor keys. This lullaby is in D minor, a key which shares the signature of its "relative," F major.

The most important thing to remember about the key of D minor is that its seventh tone is sharpened, thus becoming C-sharp.

In the fourth measure the left hand has a tiny "piece" of its own to speak.

Toyland Parade, by H. P. Hopkins.



Round and round, and back and forth, march the toys in gay procession. The little tin soldier and all the other toys are there. They do not know that we are spying on them, for we have been quite still as we watched them through the keyhole of the door that leads into the play-room.

There is something rather majestic about the whole affair, and that is why Mr. Hopkins has written *maestoso* (Italian for majestic) at the head of the piece.

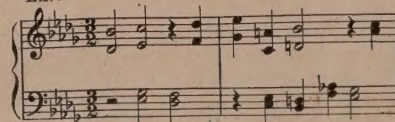
The letters M. M. stand for Maelzel's Metronome—Maelzel being the gentleman who invented the metronome by which we mark off the time of music. His name is pronounced *mail-tsel*.

A Musical Sport of Other Days

(Continued from page 548)

This one (from Vol. II, No. 11), having the theme in the soprano, imitates it "by augmentation" in the alto and "in contrary motion" in the tenor.

Ex. 9



In this last (from the same volume of Bach), we have the remarkable case of two voices imitating two other voices in contrary motion at diverse intervals; and *arsin et thesin*.

As has been stated in this article, canons may be at any interval of pitch and time, in

Young Knighthood, by M. L. Pres.



If you are a King Arthur aficionado, the march of the Round Table, particularly the march of the knights, you are not alone in your admiration. You show valor and manly mance of the well expressed of the piece.

Play the first with strongly felt rhythm. The mood in the key of C major, provides mood.

Swaying Roses, by Mathilde Bilbro.

Here is an easy waltz by one of the most successful composers of simple teaching pieces. You will notice that she has not used any Italian words to show the correct interpretation, only English ones. This is a practice which more composers ought to follow. Edward MacDowell, said to be the greatest composer America has produced, preferred this method.

Here is a question which we can answer. In what key are we? Perhaps the presence of the two give you an inkling into the matter. Miss Bilbro's melodies are always

Dreamy Waltz, by Richard J. Pi.



You cannot dance in too le. Each melody n itself smoothly in such a way a fine effect.

Mr. Pitcher land. He h Junior Etude with his melo tions and we a to welcome hi

Dance of the Dwarfs, by George

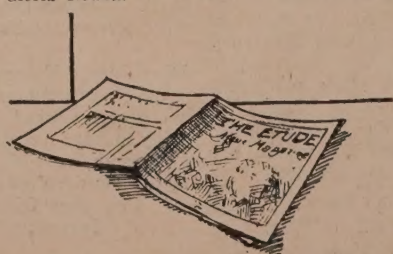
See them hopping around in the liveliest fashion, these funny little men who generally take themselves so seriously! The *jumpiness* of the tunes describes perfectly the motions the dwarfs "go through." Play this piece with much humor. Strong accents, indicated in various ways, are frequent. The sections in F major and D minor contain certain spots to which you should devote extra

forming the imitations; they in trary motion; they may be c mentation or diminution. In th of contrapuntal music com amused themselves by invent canons" and sending them to test the cleverness of their frie

CAN AENIGM. QUING
mon om D. D. D mis mo

An enigma canon has no only voice written out, with no only some slight ambiguous exact form and manner of guess this correctly was quite ingenuity—a sort of glorified puzzle.

"Strong voice is one of the first requisites for opera. Then it must be sensitive and alert. You must feel or you cannot act. Opera for characterization, for acting as well as singing, and one has come as important as the other. Then a singer should have a heart. Where there is no warmth. An audience will make an idol of an artist because of qualities that cannot be expressed, but it is necessary that they should strive to be stupendous. There is the question of how much an artist give of himself, and the answer is, 'everything.'—GIOVANNI MARTINI



KEY CASE



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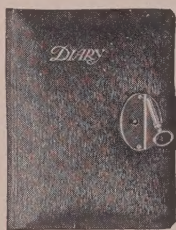
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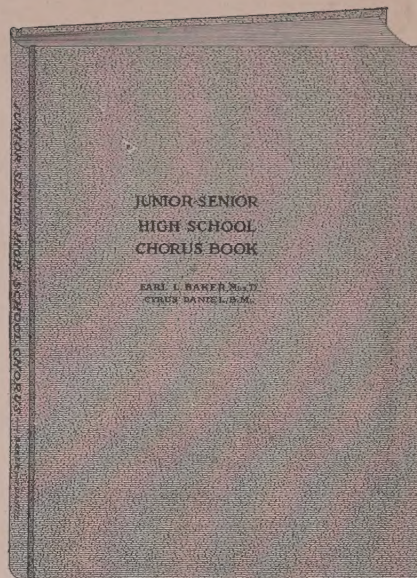
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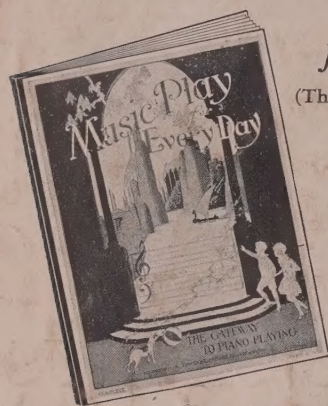
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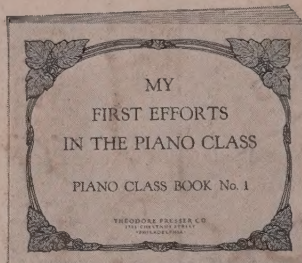
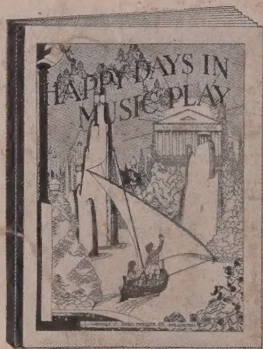
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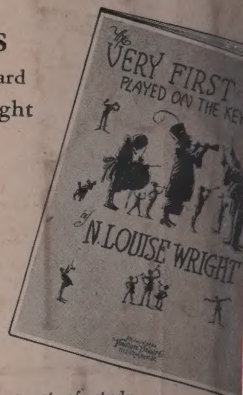
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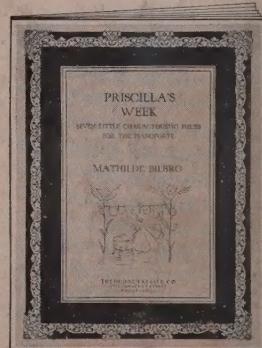
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